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OCTOBER 1

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V. - PATCÉVITCH Publisher

OCTOBER 1, 1959



PENN

COVER

One very good reason for the general excitement about this year's coat life is the brilliance of this, Nina Ricci's snugly belted, generously sleeved coat of a sure, heart-warming red wool. An unexpected addition is the subtraction of collar; its replacement—an open throat framed by a triangular décolletage. Copied by Dan Millstein; about \$125. Bonwit Teller; Hudson's; Neiman-Marcus; I. Magnin. Kislav gloves. New make-up highlighting: Max Factor's Goldfire Red lipstick.

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

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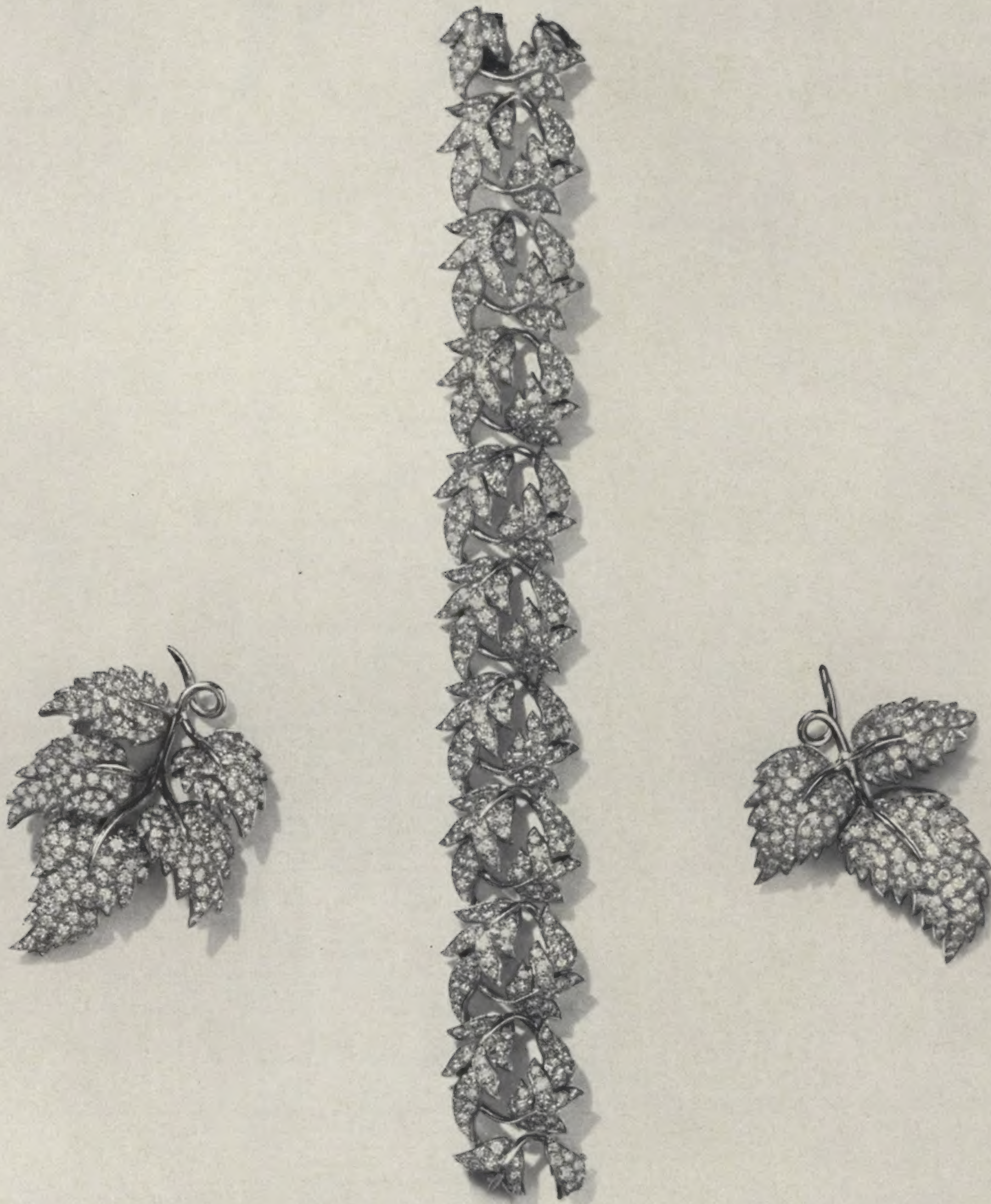
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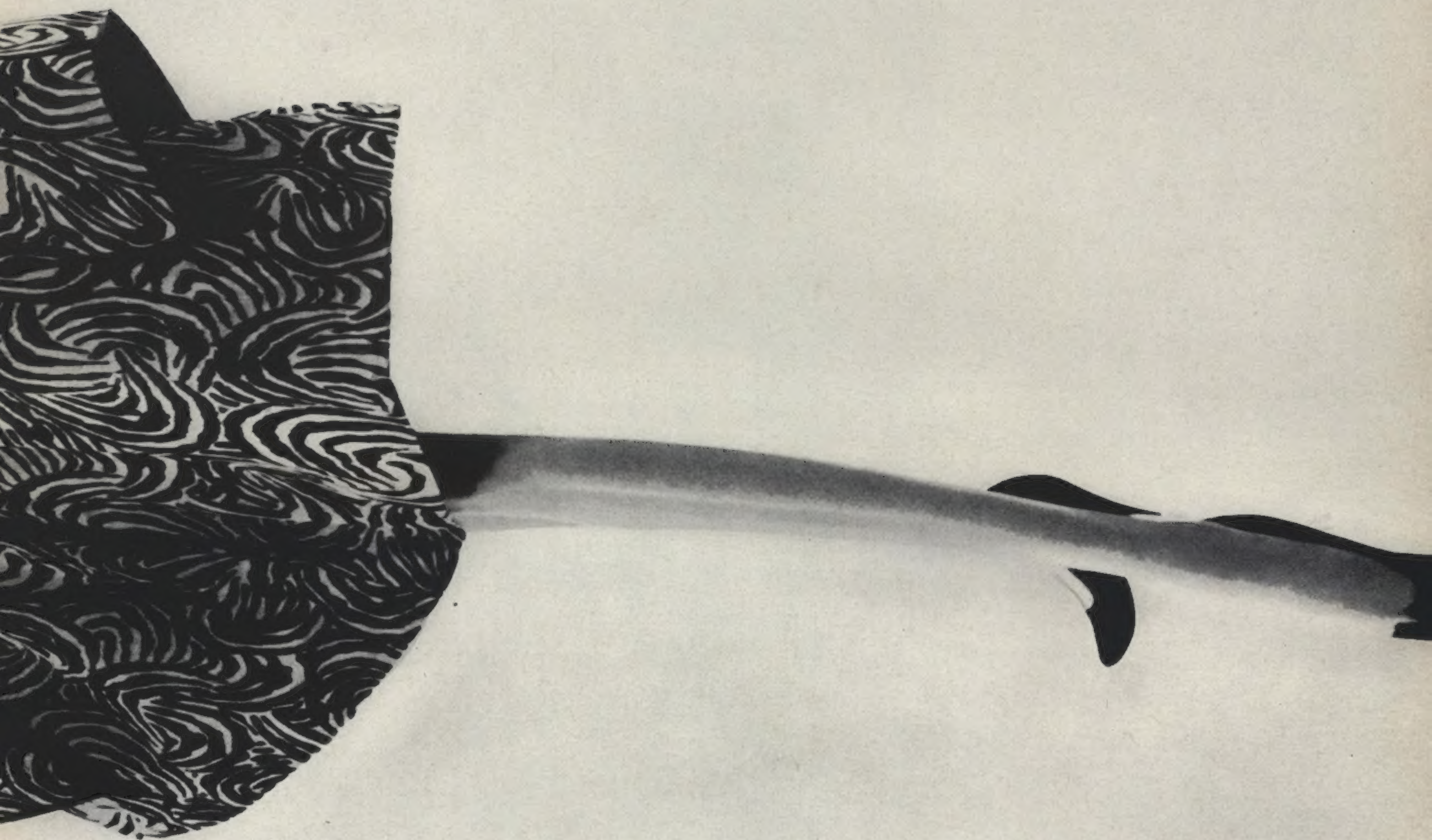
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Welsh hi-fi

BY GWYN THOMAS

We know all about the great industrial hazards—dust, milkman's crouch, deacon's nod, politician's hand, and the rest. Too little thought has been given to the national hazards, the way in which innocent parties can be exposed to flagrant bits of national and racial *hubris*.

In the case of the Welsh, it is, of course, singing. To be born naturally frigid into an igloo is no worse than to be born tone-deaf into the body of Welsh Celts. For to us, according to tradition, is given at birth a voice of satin and an impeccable ear. An Englishman or Spaniard can shut up and let the anthem go its way but the

Welshman, spottable by one of several well-known stigmata, notably a tendency to slaver when touched by any note in the minor key, is at once called up to give out with a strong leading beat.

This reaches a peak of painfulness in any large meeting staged within Wales. At a football match it can happen that you are within a few feet of the band. After a few skittish items, meant only to defrost the percussion flank and alert the lungs of the vocalists, the conductor launches into the twelve or so great grave-warmers, the slow harmonic miracles that are traditionally supposed to set up a rapture so in-

tense they have been known to mask the approach of a first-rate stroke.

Before radio the atonal Celt could have met this situation with a certain calm. He could have withdrawn into his raglan and discussed with a tone-deaf neighbour the chances of putting the dirk into Lloyd George or pulling it out as the moment warranted. But now the conductor, by gesture at least, is likely to say: "Boys, we are on the air. We want a Snowdon of plangent harmony here this afternoon. Beyond that little microphone the whole world is waiting to have the grief melted off its sad old heart."

Now if you chance to be surrounded by a platoon of Treorchy gleemen in good voice or even a group moved to a primitive brilliance by ale, all will be well and you can send the stuff dripping through the ether cone with the best. But if your neighbours, though Welsh, are exiles from musical sense of any sort, incapable of telling a top C from a mutated B then you are in for a racket that Ludwig Koch himself would not be ashamed to have on tape.

These boys can not take refuge in miming or silence. The tremendous lung power that comes hammering down from the big

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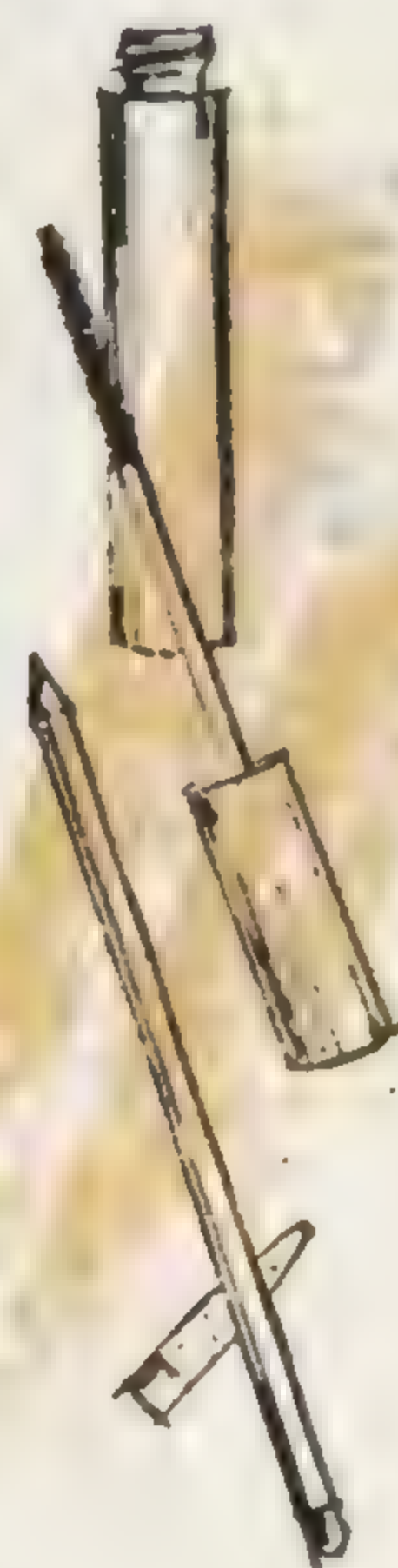
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'eye makers.....

stand, the appeal of the conductor, the irresponsible feeling that whatever sound they make, however quaint, will be veiled by the heavy beat of the brass in the band, move them to boldness and they set up a toneless howl which will have nothing to do with what the hands men see on their sheet and which may even have a few wolves staring southward from Llanberis. A savage baying at the vocal moon of the Welsh, a horrific sob of sirens that announce an underground calamity. And the calamity is the explosion of the myth that every Welshman can step unprimed into any Italian operatic chorus. The myth dies hard. We die before it, our harmonizing rattles creating a high Chinese effect of mourning.

Of course, we have had our share of marked choral talent. We had to sing loud to dry out after rain, to mitigate the sound of innumerable preachers, each with a unique shade-card of guilts and amateur bardry. Coursing up and down hills so steep they landed us with a national dog, the corgi, with the shortest legs in dogdom,

we achieved the breadth of lung, the boom of bass, the skirl of trebles sufficient to split the back seat of the vestry every time we wished to take serious aim.

Housing came into it too. Those endless rows of terraced houses have the thinnest communicating walls since the inception of separate addresses. If you had a chronic soprano next door you simply had to go mad, seal her up, or join in. You could do a close harmony turn with a man ten doors away and never once set eyes on him.

And this talent has moved into the very heart of the Welsh setup. Films and radio features have hallowed that tradition. If the drama drags a little, then whip in the male voice party. The ideal of a dignified silence will remain for the Welsh a treasonous gambit for a half-century to come. And an eroded larynx will run a rampant dragon a good second as the national emblem. The English, we understand, are not unhappy about this. Our colonial holdings may tend to become yearly more surly and fissile, but a huge covey

of vocalizing zanies west of Chepstow will keep the Saxon psyche reasonably fresh until we all meet the heel of the great flattener.

The impact of this on the individual songster could be rugged. Impressed into service as a piped supply of happy melody and rich harmony we took as severe a beating as ever we did from the Normans. From the age of eight to ten I never paid a penny for chips. Every Saturday night I was hoisted on to a pop box by the chip-bar owner, a man driven to pietism by the heat and the long hours.

From the box my job was to keep up a nonstop rendering of that old Moody and Sankey number "Have Courage, My Boy, to Say No," arranged for a passionate alto with plenty of gestures and sung right at the clients who were, according to the chip-bar keeper, on their way to and from a heavy weekend program of debauchery. By the time I had finished this Saturday evening stint and notched up my thousandth *gymanfa*, those monster festivals of song at which we blew

the world free of dust at Easter and Whitsun, I was like the ageing Caruso, taking infusions of chloroform to decarbonize my pipes.

At thirteen I was one of a large choir of clearly pubescent schoolboys scheduled to sing the "Hallelujah Chorus." The implacable ascent of that chorus to its climax is a very glorious thing if you just happen to be listening. Try it in a hot chapel, with a host of significant changes shaking hands inside the body, an unskilled conductor who keeps the beat jerky from the start, and an over-nervous organist who pitches the whole thing half an octave above the Plimsoll line of fairness. Somehow we finished it, panting with the strain and the tremors of ripening.

A woman in the audience jumped up. "That," she said, "was the most angelic thing I have ever heard. We must have it again." She had it. So did we. I still know forty men in this area of the earth jumpy and unpredictable, all for having been on that one evening dragged untimely into manhood.



Noon: Lunch-in-town blue

For special effectiveness, and to dramatize your mascara, brush on a thread of color close to your lashes with Liquid Eye Liner. In muted or brilliant colors that never smudge.

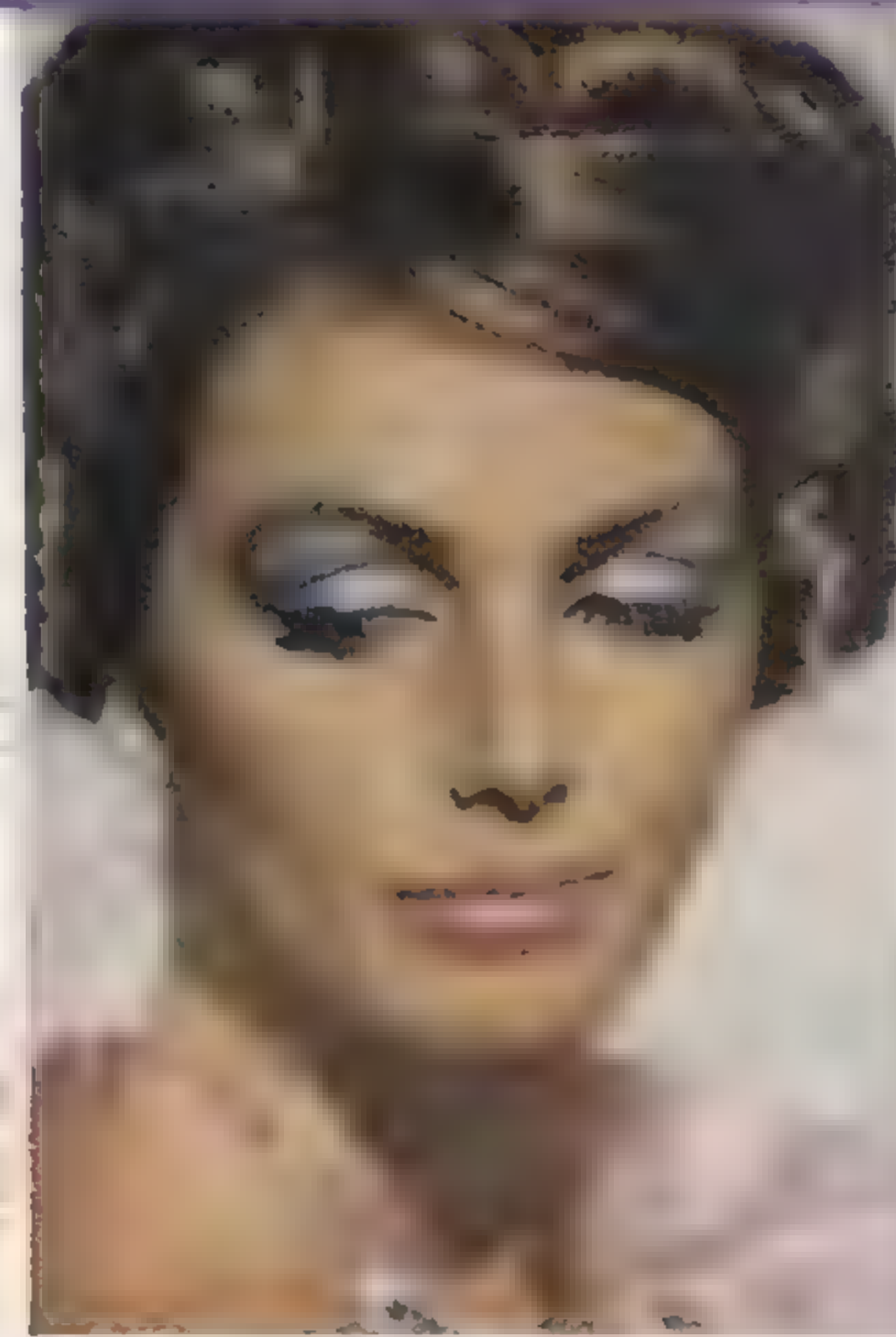
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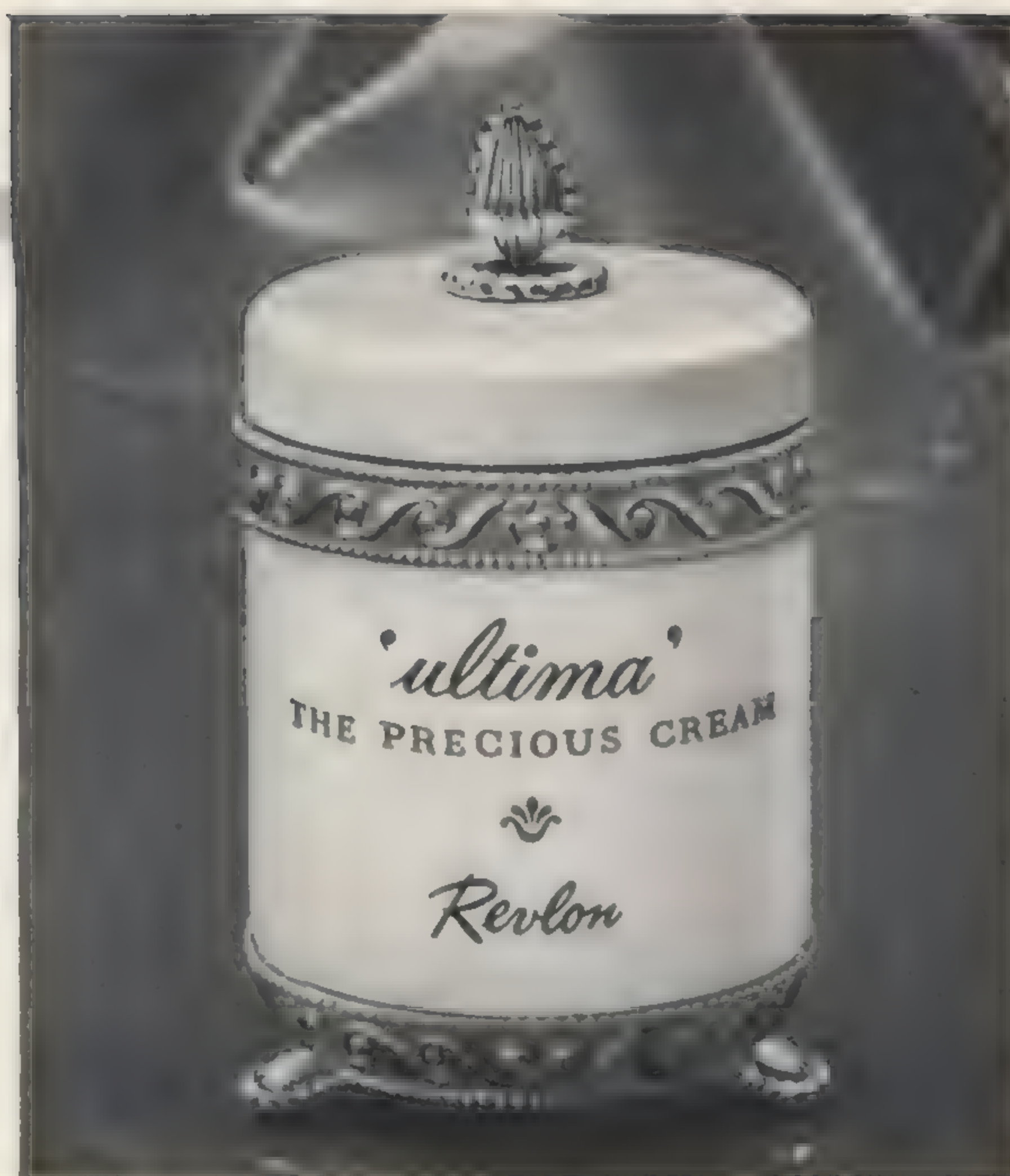


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*REG. U. S. PAT. OFF. ©1959 MAIDEN FORM BRASSIERE CO., INC. NEW YORK 16, N. Y.



And what
 gay packages!

Constructive notes from a querulous cook

BY DOLORES VANETTI

For years, now, I have glanced at the French and Continental recipes on the women's pages of the papers. To get published as regularly as they do, they must have an interested public; although, with the years, I begin to wonder if they are not merely read more often than really tried out. If they are tried, there must come a time when a housewife finds out for herself that any dish that requires one cup of chopped celery, onions, pimientos, and tomatoes, will taste the same, no matter what else is put into it, as the last dish she experimented with in which these same ingredients were called for. It has to.

This endless flow of "casse-rolle recipes," these strange vegetables one has to do so many things to, are not so much a part of European cuisine as they are what the French call *l'art d'accommoder les restes*—the art of accommodating leftovers. But the American housewife is not given this elementary clue by which she would immediately know what one was talking about, and if she has raised a family of giants on good plain food, she has a right to be suspicious of these menus.

She is not so much *invited* to try something new as she is *dared* to. By the time it gets to her in print, it is as if foreign recipes were synonymous with complications. As a result, a woman who keeps her icebox neat and her food bill low, who turns her own chicken leftovers, without giving it a thought, into the most delicious chicken salad (an American specialty Europeans are crazy about), will act—if the idea strikes her to try anything French, let's say a *piperade*—as if she had suddenly gone mad. I don't know of a single recipe that "eases" her, so to speak, into making one, and yet: a couple of green peppers, onions and tomatoes wilting at the bottom of her vegetable tray, and she's got it made. After all, it's only a vegetable omelette. (Be sure to cut the onions thick and the peppers thin so both will be cooked through at the same time.) And speaking of onions, what can

be had by putting both cooked and grated raw onions together in a stew—as I have seen strongly recommended—but a good cry?

Another approach, the "You Are There" type of recipe, not only tells you who ate what, but reconstructs the locale in which they ate it: "... and so, from the Hagia Sophia, with Galata across the Golden Horn, on a ferry to Prince Islands for lunch, where the fish... the fish..." But they don't name the fish, so what good will it do a woman whose husband lugs fish home every day of their Florida vacations? The Sea of Marmara is the only spot in the whole Mediterranean where, if you work at it all night, you are reasonably sure to bring back fish—and the porgy, the bonito, the mullet or flying robin there are the same sort of fish as you find in the Gulf of Mexico.

What canons of aestheticism does the recipe-giver go by to arbitrarily change or omit things? Why is it that in a bouillabaisse, the fish *rascasse* is always reminisced about as a "must"—alas, unavailable in the U.S.A.? As it happens, it belongs to the same family as those small, bony, rockfish considered a pest from Maine to Texas. On the other hand, why are moray eels, truly indispensable to "bind" fish stock, never mentioned in fish soup recipes?

What is the point of browbeating people with descriptions of Mount Hebron above Galilee, the lost city of Petra, how bread was broken with a clutch of Druses, or why one became a Near Eastern food expert, if in the recipes given, beef is substituted for goat's meat, or butter for oil, in the making of a pilaf? If the smell of goat doesn't have to be obliterated at all costs, then the intricacies of the original recipe have no *raison-d'être*. As to the pilaf, if oil is not considered good enough, why not say vegetable fat out of the pure goodness of one's heart, since a beginner is sure to burn the rice if she browns it in butter?

(Continued on page 56)



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A QUERULOUS COOK

(Continued from page 31)

How can a dividing line be drawn between the "exotic" and the "downright poor?" All exotic dishes are basically cheap foods prepared with recipes which always consist of things you have to do to other things to make the dish tasty. They are always "poor people's food." It is the economy grade of meat everywhere that has to be beaten up, sat on, tenderized, or marinated: the oxtail in a stew, veal bones in *osso buco*, the old hen in a *poule au pot*, that same old fish again in a soufflé.

From haggis to *halvah*, from *saucissons* to *andouillettes* to Irish stew to headcheese, blood-pudding, or tripe, whether of cow or sheep—treasures of imagination have been spent for millenniums to make the most of what there was on hand, to preserve it, save it, to make it last until the next harvest or the slaughtering.

Simple and plentiful foods, close to man every step of his uphill way, have been transformed and magnified by him, and have thereby transformed man's history. Look at the mysterious whereabouts of the ghostly herring schools and their dependent Hanseatic towns on the edge of the North Sea, shimmering "Cathédrales englouties" in reverse—towns that are monuments to fish as to man—and the truly Sacred Cod that gives up the ghost as gently as a saint, saviour of man for so long that it has been known to millions, for centuries, as Feast-day Meat.

On the other hand, the exclusive or expensive foods of the world have no such attachment to history, no glamorous past. Indifferent to man's fate, their charm lies in their sheer innocence. They are as they always were. Wild rice still grows wild, and is prosaically shaken loose over the bottom of canoes. Salmon and sturgeon come to spawn at certain seasons, and smoked salmon and caviar were originally part of seasonal diets, as were the modest shad. Hearts of palms are nothing but coconuts that took root. Almost all nuts grow in the tropics. Mushrooms spore all over, and, to this day, there isn't a pig in Christendom that doesn't willingly trade his truffle for a handful of chestnuts.

Nothing has to be done to these foods, and nothing is better than good plain food. The whole

world knows it, and nobody does anything to it anywhere. Nothing is done to an Easter Sunday saddle of lamb in England, France, or Greece. Cuts of prime steer, called *tournedos* or *châteaubriand*, are not tampered with. Neither are Dover sole, lobsters in Spain, or fresh sardines in Portugal. And nothing is done to dew-fresh vegetables anywhere.

But this the American girl is never told. Intimidated by the making of a *paella* which she is urged to start from scratch (and a whole day can be spent shopping and working at it), awed by the few foods beyond her means—I can only think of lobster and steak—a twenty-year-old bride of today is made infinitely more conscious of her lacks and limitations than of the wealth she is heir to. Why is she never told, once and for all and forever, that she, and she alone since the world began, has at all times, no matter what her budget, no matter what the season, the best food of all seasons. And not only fresh foods, but her private universe of canned goods and staples, cheap ice, cheap fuel, pressure cookers, and an unlimited expanse of aluminum foil.

That she should be told how to make the most of her riches—what could be better? That she should be cretinized with what she's got... *il ne faut pas exagérer*. It's as if someone living on relief preached to Barbara Hutton about the joys of housekeeping on forty bucks a week.

But assurance doesn't grow on trees. Suppose we talk about food counterclockwise from what the American girl is used to for a change. Wouldn't it be nice to be told some simple facts that you would always remember about pancakes without the book or the box? For example: pancake batter has to be of the consistency of heavy cream so as not to stick to the pan, and this goes for all pancakes—buckwheat, chestnut-flour, Russian-type *blinis*, Shrove-Tuesday tossed, or *crêpes dentelles*. Yorkshire pudding is nothing but pancake batter poured in a pan over beef fat and slipped in the oven twenty to forty minutes before you serve the roast. (Apart from going English over roast beef, you might find it comes in handy the day you forget to buy potatoes.)

(Continued on page 78)



THIS IS VERA

She has two eyes like everybody else, but somehow she manages to see things differently. So differently, in fact, that she has revolutionized several industries.

Vera sketches what she sees. It might be an apple in Washington Irving's country where she lives with her two cats, two dogs, two children and one husband—or it might be the music she hears along the Adriatic. Wherever and whatever, Vera will paint it as never before. Her designs are then transplanted onto scarves, linens and other consequentials. The result is like cointreau on strawberries.

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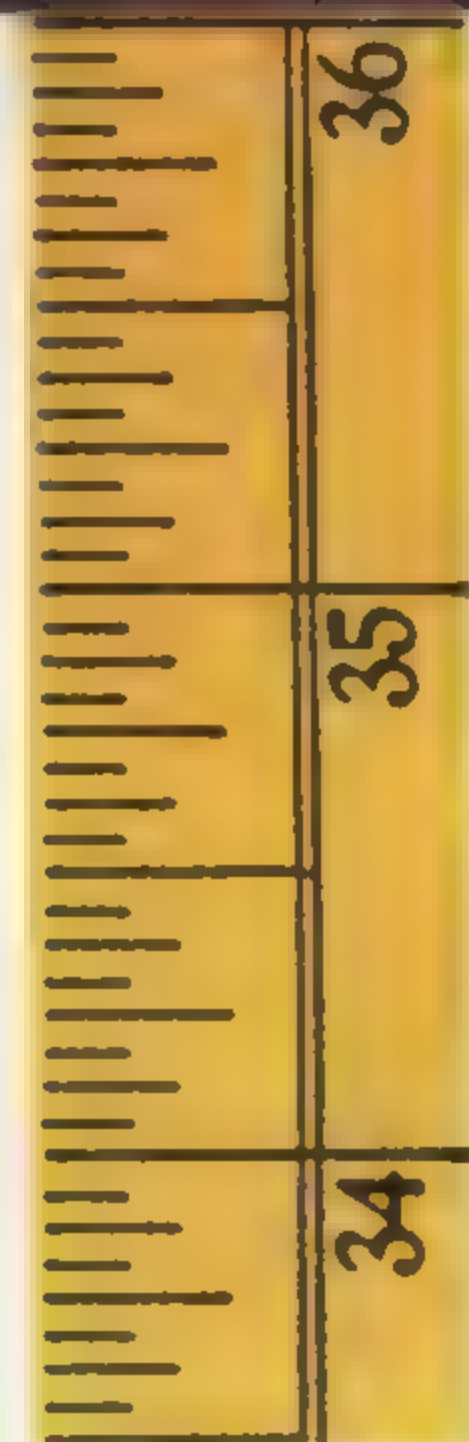
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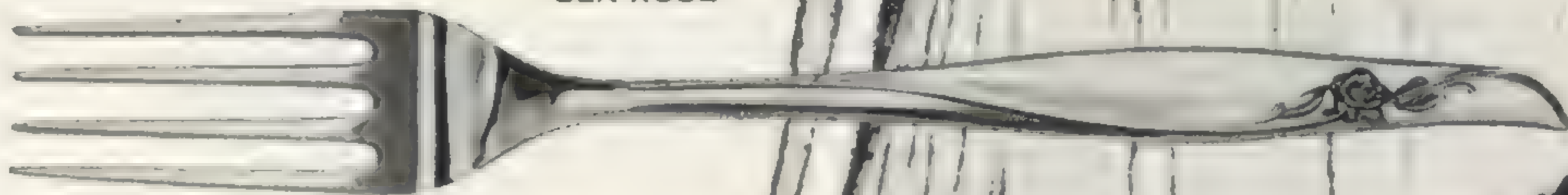
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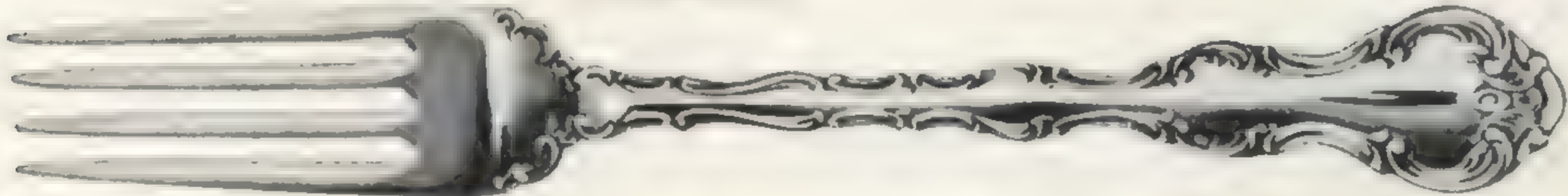
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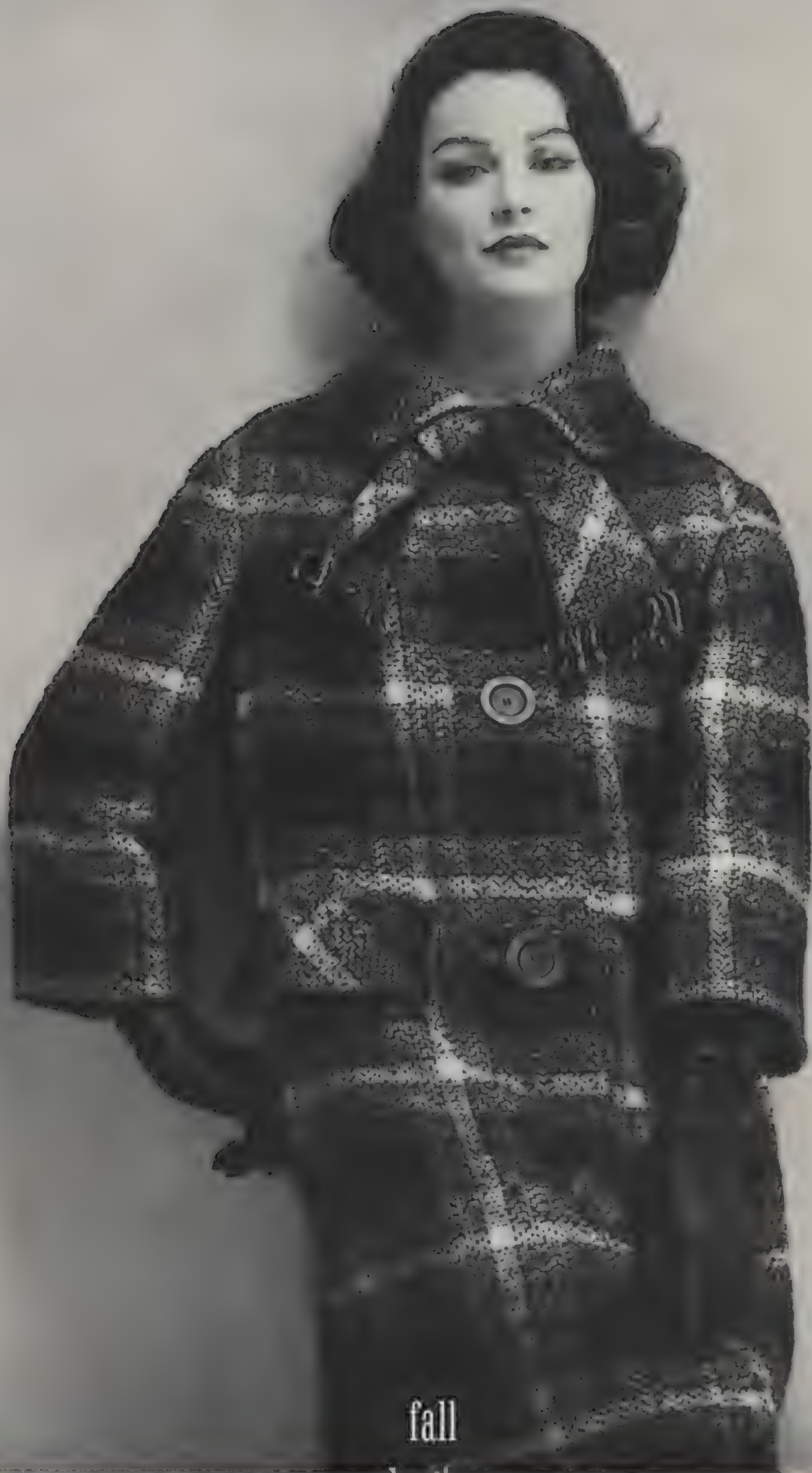
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A QUERULOUS COOK

(Continued from page 56)

Waffles are basically made the same way as pancakes. So are popovers. And popovers pop because the oven is made hot, then cool, then hot again. They pop for the same reason French fried potatoes puff and *pommes soufflées* blow: hot deep fat, then out to cool, then hot deep fat again. (Incidentally this is why French deep-frying pans always come with a wire basket inside, so as to make a whole batch of whatever you're making in three operations.)

There is no more to cooking than this. One slips from one dish to another on the same principle as easily as one changes gear. But if you are only told how to do things and never why you do them, you will always be a measuring-cup cook.

First quality food, anywhere, only has to have one taste—its own. But there is this difference: in Europe when a woman buys eggs, butter, and milk, she doesn't reach for them the way we do in any supermarket, grocery, delicatessen, or road-stand in any town we happen to drive through at any time of the day. She has to choose between new-laid eggs, two- or three-day-old eggs, and pickled eggs; table butter, fine butter, fresh butter, and just butter; pasteurized milk and milk that has to be boiled as soon as she gets home. (Remember milk skins in your European coffee?)

The difference in price depending as it does on the quality of each item, she has to consider each purchase carefully. Marketing in Europe invariably means several items of a kind: day-old egg for the baby, and unqualified eggs for the family omelette; butter for the table and for the kitchen; milk for the children and to cook with. This perpetual tour de force to keep her family fed within a budget that she has to fight every staple of the way, impresses upon European women an essential fact in food that American women are apt to forget: *fresh eggs, butter, and milk do not have to be made to taste of anything else but what they are.*

You may get bored with scrambled eggs in cream, fried eggs in which the yolk never breaks, hard-boiled eggs in which you never, never find an almond-green chick. But at least if you do make an *omelette aux fines herbes*, go ahead and make it, don't make a production out of it. You are not going to this trouble to make

a six-month-old egg palatable, you are only debasing a first-quality egg to omelette-grade level.

As to butter: here are two recipes for making white sauce, taken from a French, and an American, cookbook. The French recipe emphasizes that *sauce blanche* depends entirely on the quality of the butter used. It tells you to stir a spoonful of it with one of flour, to thicken it together with a glass of water or milk, and add pepper and salt. (One may add an egg, but it isn't recommended since it would harden the sauce if kept hot.)

(Editor's note: *When stirring, the sauce should be removed from the fire to prevent it from clotting.*)

The American recipe also mentions butter, and I quote: "For a delicate flavour, even restaurant chefs have found no substitute for butter." The directions tell you to make the sauce in:

a double boiler, or over a low fire,
with
a cup of milk, or part stock,
or part cream.

Then you are told to season it with salt, pepper, or paprika; or vary the flavour with celery salt, nutmeg grating, lemon juice, Worcestershire sauce, sherry, onion juice, parsley, chives.

If anybody goes to the trouble of making white sauce in the first place, I should imagine it is to obtain the fragrance and texture of first-quality butter evenly spread over fresh asparagus, Jerusalem artichokes, squash or boiled scrod. No? But, if the sauce is not made with the sole intention of bringing out the delicate flavour of "something the taste of which suffices unto itself," why make a sauce so jacked up it will blanket out any other taste? Why not sooner, since the price is negligible in the U.S.A., reach for a can of mushroom soup and start from there, the easy way?

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(Continued on page 99)



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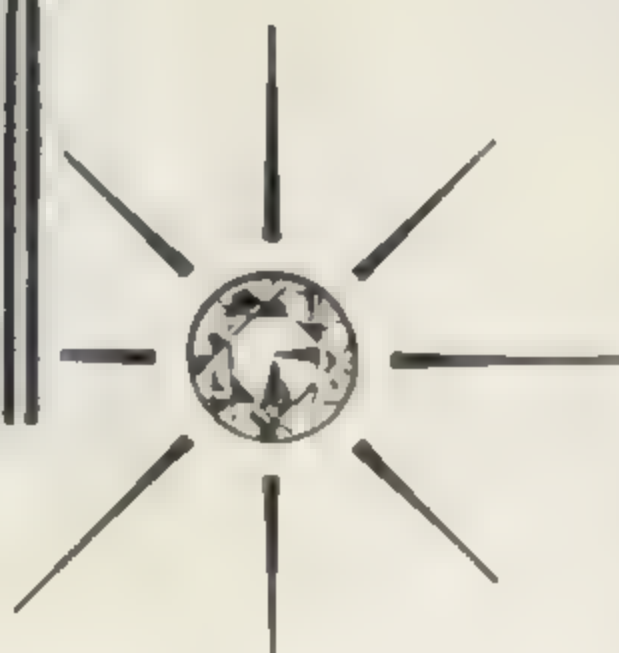
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PROVIDENCE, RHODE ISLAND

Cabbages and Queens

BY ERNESTA BARLOW

In the month of May, the Shah of Iran came to London on a State Visit. His Imperial Majesty was determined to adhere to the Western bloc and his anti-Communist alliance. Great Britain was equally anxious to keep the friendship of Iran, her stake in the Persian oil fields being what it is. Abadan and any late unpleasantness of that sort were elaborately overlooked.

London smiled in the bright spring sunshine, her streets were gay with alternate flags of the two nations. Tulips bloomed in the parks, so did lilacs, hawthorn, fruit and horse-chestnut trees. Grass in every square was lush and green.

The Shahinshah, as Queen Elizabeth's guest, stayed at Buckingham Palace. They drove together in an open landau through the city streets escorted by Horse Guards and outriders in their finest uniforms. Crowds stood for hours on the sidewalks to see them go by. A great state banquet was held. One Dominion Commissioner described it as something he never expected to see the like of again, tables glittering with gold plate, hundreds of candles, the queen in her great emeralds. "And the flowers! The orchids and roses," he said. "It was breath-taking!"

His wife was considerably less enthusiastic. "I thought it all rather sordid," she said.

The adjective seemed singularly inappropriate.

"I'm not very good," she explained, "at curtsying left and right and saying 'Yes Ma'am, r.o Ma'am, do you really, Ma'am?'"

"Oh, don't be so everlastingly democratic," a man mixing cocktails said with some asperity. "It was a damned good show and

everyone loved it."

My own reaction was one of pure envy. With the first reading of "Cinderella" I became, and have remained, an unregenerate snob over pomp and circumstance, gold coaches, ermine, and crown jewels. No one today can put on the dog with quite the style and flourish of the British, the Commissioner and I agreed.

The next night I had the luck to be on hand for some of the dog myself. My English host took me to the gala for the Shah at Covent Garden, a festivity that wound up the week's entertainments. Invitations called for "evening dress and decorations." In Vienna, which I'd just visited, they still print *mit Diadem* on similar invitations. I hoped this event would be *mit Diadem* and all the fixings.

At early dinner the little daughter of the house said over her glass of milk: "What did you get that thing around your neck for, Daddy?"

"For going to the office every day from nine to five," her father answered.

"And all those stars and medals and things?"

"Same sort of business," he said with classic British reticence.

Crowds were solid for blocks along the curb, kept back in orderly expectancy by good-natured bobbies. I wasn't the only one with a Cinderella complex. Since the spring night was clear and warm, few of the seat holders wore wraps and little in the way of dress was hidden from a pleased public eye. Covent Garden's front doors were wide open. Attendants dressed like the Frog Footman scarcely looked at engraved invi-

(Continued on page 85)

tations. Everyone stood about in the lobby gossiping, a quiet-voiced, decorous lot of people who all seemed to belong to the same lodge. As a stranger I had the sensation of being completely invisible. If I had burst out into "The Star Spangled Banner" I doubt if they'd have heard me.

Inch by inch, I examined the Beefeaters. They had marched from the Tower, flamboyantly Elizabethan in scarlet, black, and gold, E.R. on their pikestaffs, little black, red, and white bows ringing their black stovepipe hats. Tonight they were quite taken for granted instead of being stared at and photographed by tourists.

With all the government here I felt momentous things were being discussed, great events forecast. Unobtrusively I edged closer to an interesting-looking knot of people.

"Isn't Mary looking too divine? . . . It's Tom's great-grandmother's tiara."

"I thought they'd popped it years ago."

"They did. But they can borrow it back occasionally. The old girl who bought it never goes out."

"Is Margot dancing?"

"No, but she's here. You read that those Panamanians threw her in the clink?" American slang is as familiar to Mayfair as to Park Avenue, and Margot Fonteyn, darling of Covent Garden and British ballet, had indeed been given quite a sticky time during the recent trouble in Panama. (Her husband happened to be a prominent member of the momentarily wrong party.)

What very young men to have such rows of medals, I thought, as I watched slim, impeccably-tailored males saunter about. They were still too youthful to have been beribboned for anything less than valour. Well, the Battle of Britain was fought and gloriously won by such as they. And *that* man, I felt sure, could be none other than the Lord Mayor of London. The great gold chain about his neck was exactly what a Lord Mayor should be wearing. Having just come from Vienna and a long morning in the Schatzkammer gazing at state treasure, I deplored the passing of the Order of the Golden Fleece. Its appurtenances were so incredibly sumptuous, just the thing for a show like tonight's.

A diplomat from the Far East passed me, followed by his beautiful wife dressed in sapphire and silver gauze. About her warm

brown throat were three long rows of huge pearls held by a clasp with an emerald the size of a two shilling piece.

"Those aren't hothouse pearls, you can be sure," someone next to me murmured. "Some poor devil fished them off the bottom of the Persian Gulf."

"Cartier said mine were worth practically nothing any more. . . ."

"Never mind, pet, you've still got an indecent amount of loot."

Clearly, this was not the night to eavesdrop on a summit conference.

After standing about for half an hour, a voice over the loud-speaker courteously asked everyone to take his seat. It was then only eight-thirty so we still had half an hour's wait ahead of us. For an event such as this they got one in place with as much time to spare as for a St. Patrick's Day Parade up Fifth Avenue.

Some miracle on the part of my kindly host had procured for me one of the best seats in the house. It was in the first row, half way along the raised horseshoe which rings the parquet. Lights of Hollywood brilliance were turned back over the audience toward the Royal Box. Jewels unnoticed before now flashed white sparks. Nearly all the stones were in old settings but around one lovely little black head just below me was a turquoise and diamond band that might have been designed for Cleopatra, except that it quite obviously had been made for the young woman who wore it.

Another beauty came in late, a trifle breathless, and slipped into the seat next to me. She looked as if she had been born with her tiara—a creature of pampered luxury, I would have sworn. "How I ever got here, I'll never know," she whispered to her companion. "The twins were perfect little brutes, wouldn't eat their supper, I couldn't get them to bed . . . for tuppence I'd have thrown them to the wolves. The baby sitter was late and there was no one to hook me up and I couldn't find a place to park within miles! . . ." (One of my own nieces talking, to the last despairing syllable.)

Not so had the generations who wore her jewels before her come to the ballet. Those diamonds had been accustomed to arrive by sedan chair, flanked on either side by footmen and link boys with flaming torches.

(Continued on page 90)



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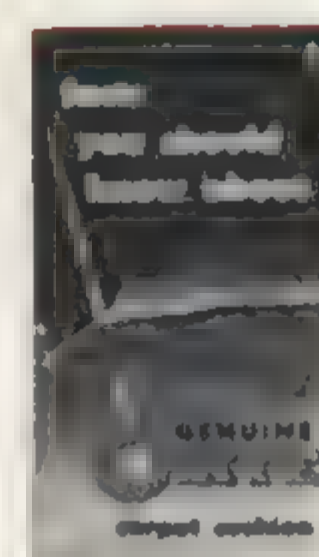
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CABBAGES AND QUEENS

(Continued from page 85)

This audience was undoubtedly brilliant, distinguished, well-bred, but also it was most pleasantly, elegantly unsmart. Few dresses were new or in the fashion of the moment. Some of them had not been too well pressed. The seldom-used long frocks had hung for days in crowded cupboards. My own black lace was just out from a month's travel in the bottom of a suitcase. It was one of those horridly uninteresting objects known as "a useful little dress."

At our seats, or placed on the red plush balustrade before us, were large orange-coloured programs dotted with gold stars and shaped in the well-known Persian form. They listed three ballets and two intermissions. All over the orchestra, the orange programs were lifted to shield eyes from increasingly blinding lights. The asbestos curtain was raised, the Beefeaters, scattered among the audience, stiffened to attention. Ten Henry the Eighth heralds in stiff cloth of gold came to the front of the stage. Each had a trumpet bearing a square gold banner. Now a sudden hush fell on the chattering house. The heralds raised their trumpets to their lips. As one man the audience rose, turned to face the royal box. Prompt on the stroke of nine, the Queen came in followed by everyone she should be followed by, the Shah, the Queen Mother, Prince Philip, Margaret, sisters-in-law, the Princess Royal, ladies and gentlemen in waiting. For once the whole House of Windsor was in London together and its subjects were treated to a full company of royalty. Nor could the most fastidious taste in queens have asked for more in the way of dress and general appearance; billowing white robes-de-style on Their Majesties and sister Margaret. On her little head Princess Margaret wore a proper Grimm's Fairy Tale object, a high, spiked coronet, the same height all around. Prince Philip was in satin knee breeches

with the Garter about his well-turned leg. The broad ribbon of the order reached from left shoulder to right hip on all those who had it and the only one not clanking with jewels was the object of this whole gathering, the Shahinshah himself.

Although his dress suit and linen had undoubtedly been made by the best tailor and haberdasher in Christendom, they were nevertheless the conventional garb of several hundred other men in the audience. A coloured ribbon slashed across his shirt front, several stars and orders were pinned over and under the royal heart—a handsome young prince indeed, holding himself proudly, well-built, graceful in every motion he made, unmistakably middle-Eastern with his black polished hair, enormous dark eyes, ivory skin, and a nose like Darius the King (or so I thought, remembering the bas-reliefs in Persepolis). But the Shah was ill-advised, a diplomat said to me; for once he could, appropriately, have worn every jewel he could find a place for. The British go in unashamedly for jewels at "occasions;" they would have found it quite in order for this Persian potentate to appear in a turban with a huge jewelled aigrette, cascades of diamonds, and anything else from the Royal Treasury.

What that anything else might have been, I well knew, having spent a breath-taking morning in the vault under the park in Teheran. I could easily imagine His Majesty wearing a uniform topped by that pair of outsized diamond epaulettes with the heavy fringe of graduated stones, a huge emerald in the centre of one and a ruby in the other. (It bothered me somewhat at the time that the ruby was to starboard and the emerald to port.) Then there were several jewelled swords, not to mention a gold belt with an emerald buckle, the stone itself being two inches square, if a millimetre.

(Continued on page 101)

PARIS-MADE BOUTIQUE CLOTHES

The following is a list of Galerie shops throughout the country
where the fashions shown on pages 152-153 may be found.

Albuquerque, N. M. Hubbard's
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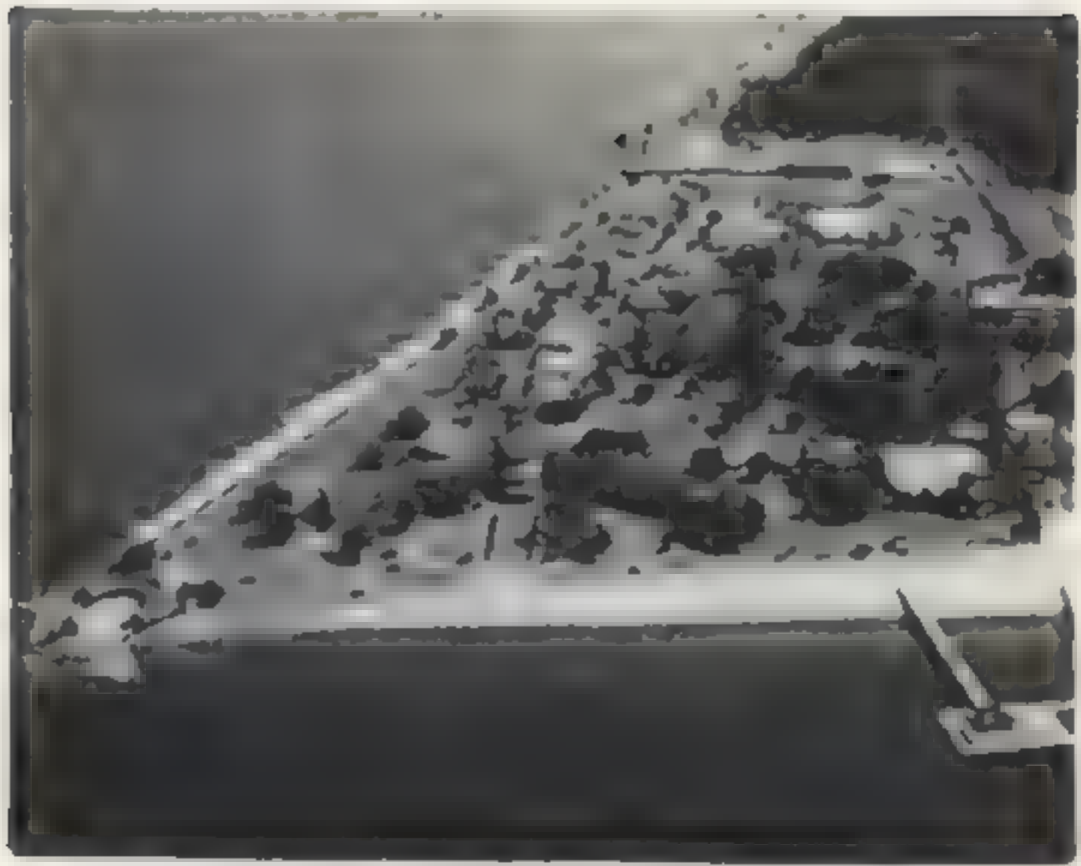
Vogue's Travelog

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A QUERULOUS COOK

(Continued from page 78)

tablespoons of butter, a dash of onion salt, half-a-cup of white wine (or, short of wine, the juice of a lemon or a tablespoon of vinegar) will, if poured over any fish fillet and canned potatoes, sprinkled with dried parsley and baked, turn out to be a respectable facsimile of sole suprême in wine sauce with mushrooms—it has to. Isn't it better to get the hang of a dish this easy way than to be kept from trying it through sheer fright?

If one day you find yourself face to face with a brick of frozen peas, two white onions and the outside leaves of a Boston lettuce, put them in a pan with one tablespoon of butter, a dash of salt and a teaspoon of sugar. This is the way *petits pois à la française* are made, on an extremely low fire with the lid tightly shut. (By the way, all green vegetables stay green if you boil them with the lid off the saucepan. Forget about bicarbonate of soda.)

Nothing is more delicious than American fried chicken. If, however, you want to roast one in the manner of a *poularde de Bresse*, all you need is pepper and salt and four tablespoons of butter. Count one hour per pound—the trick in cooking it lies in the low heat of the oven (300° Fahrenheit). Juices will blend with butter without burning. Just turn it over a couple of times, adding baby potatoes around the dish. You won't need a knife to eat it—it will melt.

Egyptians have a way with rice. Each grain gleams and glistens separately. Do what they do: merely add a spoonful of oil to the furiously boiling water before pouring in your rice.

Cooking is only a matter of adjusting one's sights to the country one lives in. I know a very competent young American matron who reads French fluently. She had everything lined up to make a *cœur de filet de boeuf* with truffles—all but a pig's bladder to steam it in, that is, which she was frantically trying to find in Manhattan, when her kitchen shelves were stacked with aluminum foil.

You only have to stoop in the midst of a plenty that the world outside the United States cannot even guess at. This is a country where most of the food you choose to buy has really very little to do with the state of your pocketbook. It's a Food Paradise with no apple in it—a fact that every American housewife has a right to know.

The Inquiring Photographer

THE QUESTION

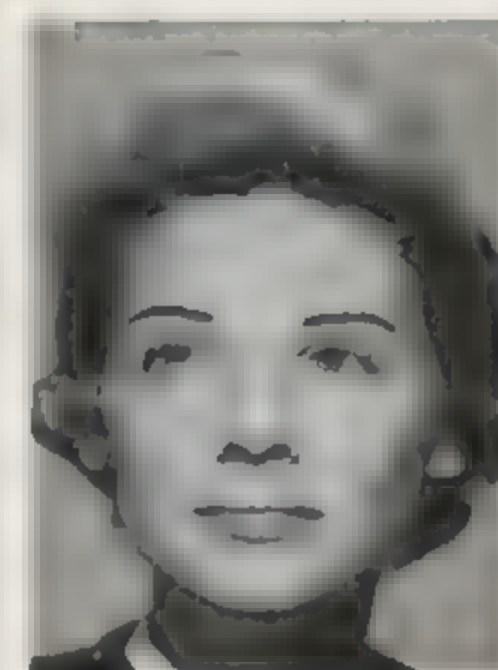
Everyone wants "The Best of Everything"—but everyone differs as to what it is. What's your idea of "The Best of Everything"?

WHERE ASKED

20th Century-Fox studios, Hollywood, during the filming of Jerry Wald's production of "The Best Of Everything," directed by Jean Negulesco in CinemaScope and Color by De Luxe.

THE ANSWERS

Caroline, just graduated from Radcliffe, played by Hope Lange:



"I can't answer that till I've tried everything. I may not wind up with the best, but I'll sure as Satan have the most!"

Barbara, secretary, played by Martha Hyer:

"Just one man to whom a divorcee isn't a blank check to quickie Heaven—who won't think that because I once said 'I do' it means that I always will."



Gregg, young actress, played by Suzy Parker:



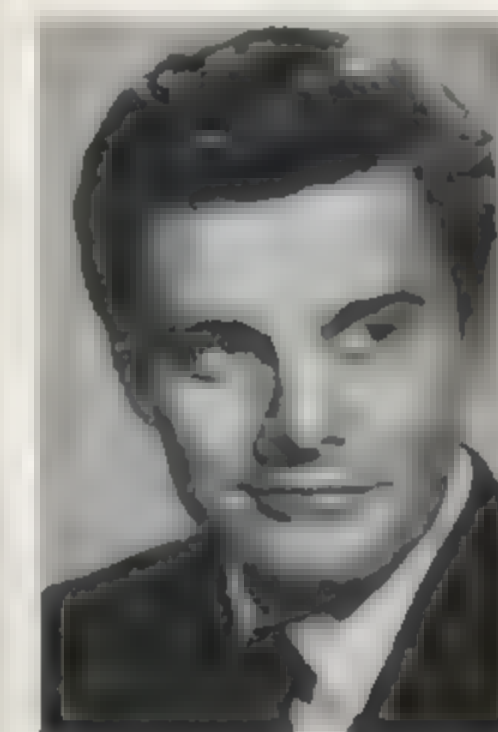
"Last year I'd have said to be a part of the theatre. But now it's to be part of the producer—that he'd as soon stop breathing as let me go!"

Dexter, man-about town, played by Robert Evans:

"Girls!
Is
there
anything
else?"



David Savage, producer, played by Louis Jourdan:



"Creating for the theatre. I'd use anything, anybody, to stimulate my creative juices. I'll give them everything in return, short of myself."

Amanda Farrow, editor, played by Joan Crawford:

"Success in business—the feeling of power that comes with it. It makes up for the bit I have to play at night to keep what I've got in the daytime."



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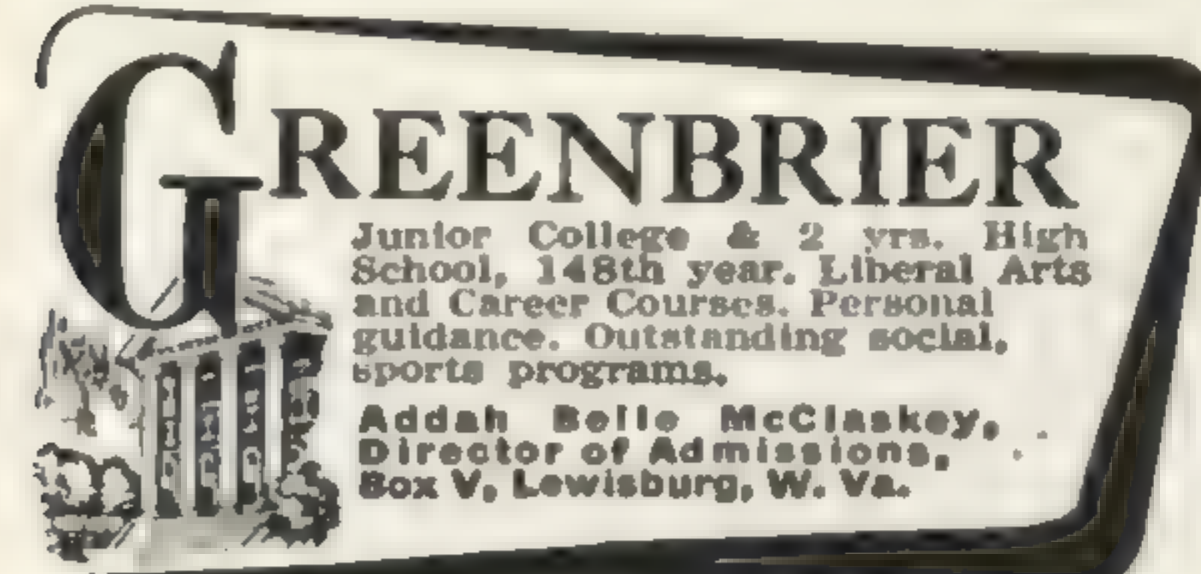
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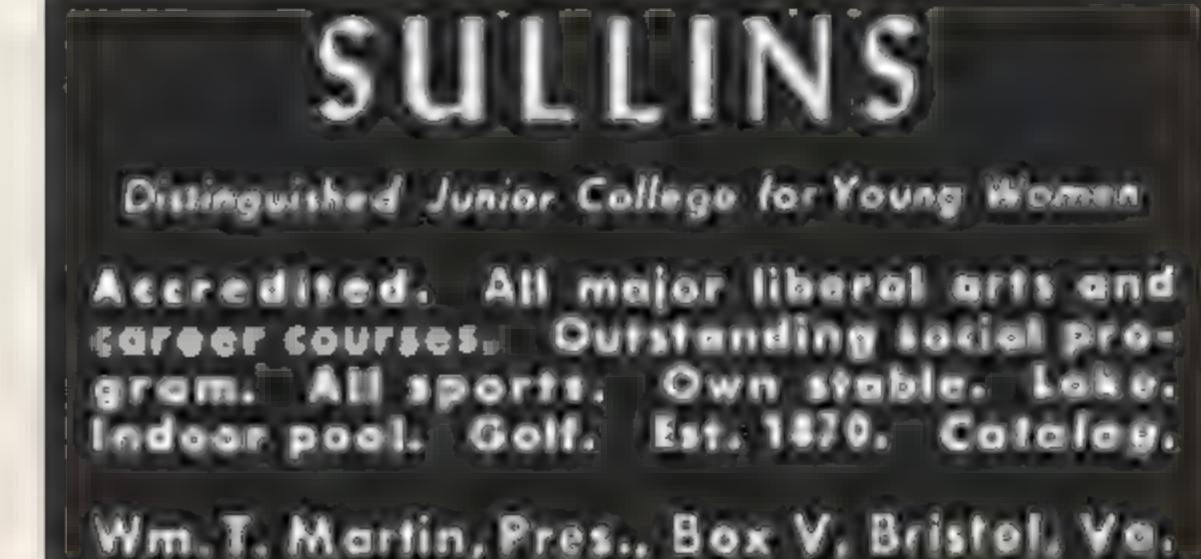


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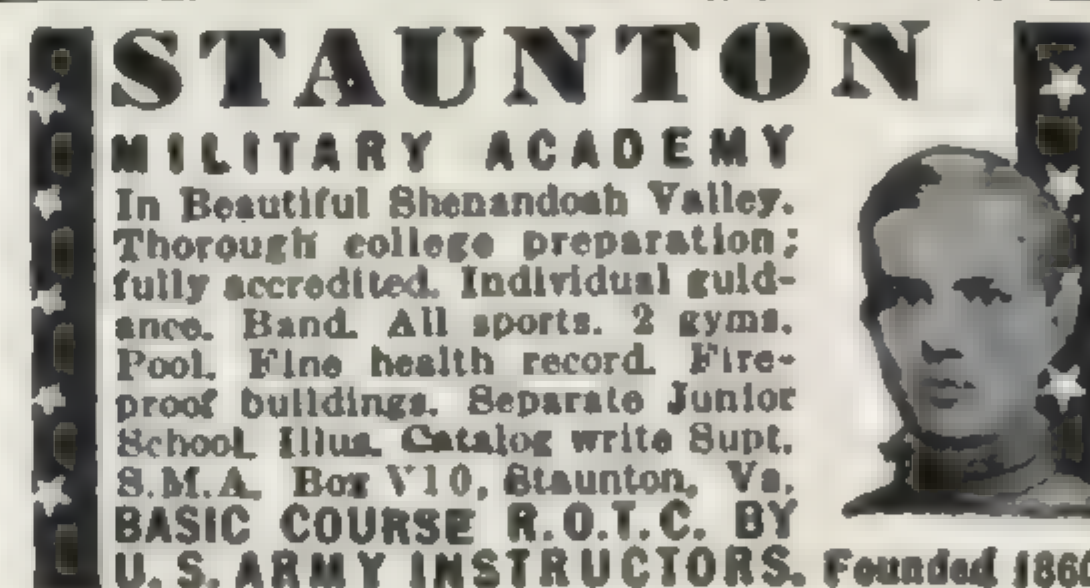
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CABBAGES AND QUEENS

(Continued from page 90)

Any of these items would have
done nicely without resorting to
the older and more barbaric orna-
ments. For these, the Shah should
have arrived at Covent Garden
riding an elephant with an em-
broidered howdah.

The heralds had blown
their triumphant fanfare, the or-
chestra played "God Save the
Queen" and the Iranian national
anthem. Lights were dimmed, the
ballet took over. After the final
curtain the audience politely
waited for the royal box to empty,
then low-voiced and leisurely, filed
out into the lobby to wait for their
cars to be called over a loud-speak-
er.

"Mr. Hugh Gaitskell" . . .
"Lord Attlee" . . . the voice went
through a long list of government
officials and diplomats. "The Lord
Mayor of . . ." and the loud speak-
er went dead, the sole hitch in an
evening which had run as if on
ball bearings.

Our chauffeur, hired for the
event, was a girl dressed in smart
green livery. She found us as we
stood on the pavement in the warm
spring night. She was parked, she
said, behind the opera house in
Covent Garden Market. We fol-
lowed her, and there among the
vegetable crates, the cabbages,
sweet-smelling fruits and spring
flowers, were satin knee breeches,
peeresses of the realm, flowing
silks and white gloves up to the
shoulder. All this to the frank
amusement of truckmen and
costermongers.

Down from his perch on a
crate of cabbages slid a huge grin-
ning cockney. He stepped to the
side of a sleek black Rolls-Royce
as it came whispering to the curb.
He opened the car door and, with
a low bow, a d'Artagnan sweep of
an imaginary plumed hat, said:
"Ere you are lidy, allow me."

From under her tiara, the
lady flashed him a smile as friend-
ly as his own and thanked him
formally.

Quite a do, all things,
especially the times, considered.
Morning papers described the
evening as "spectacular Victorian
showmanship." . . . "A socially
tranquilizing event." The ballets
themselves, while excellently per-
formed, were of minor importance
that night.

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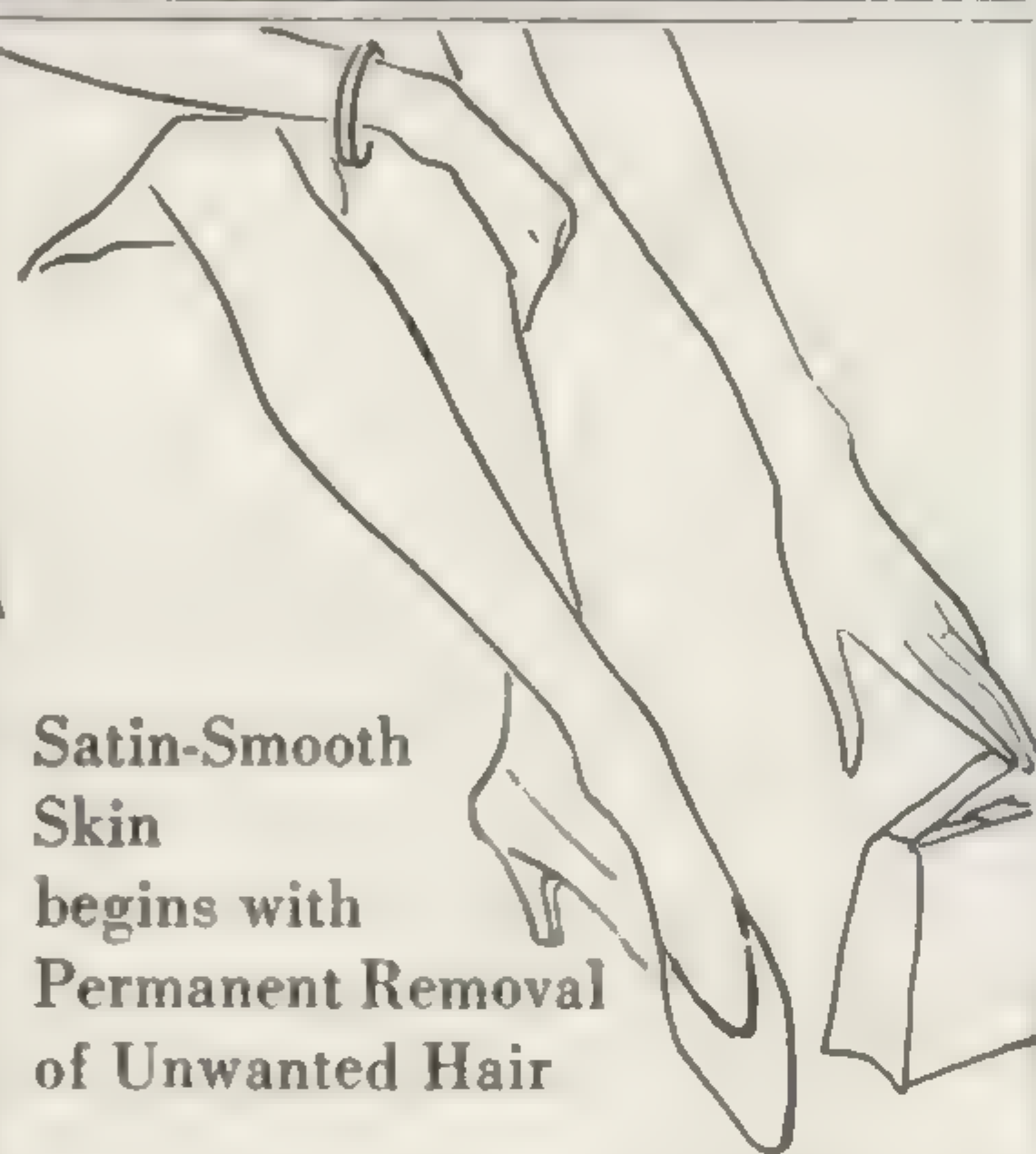
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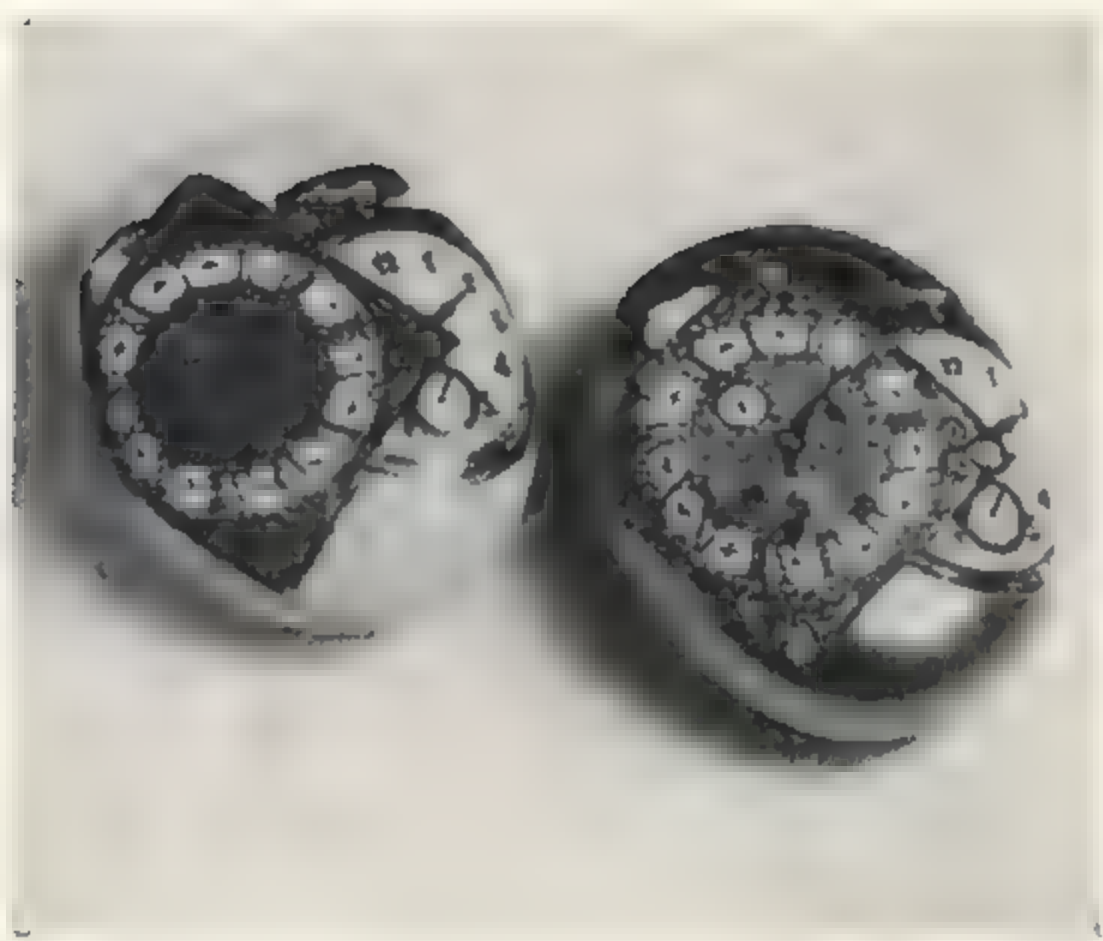
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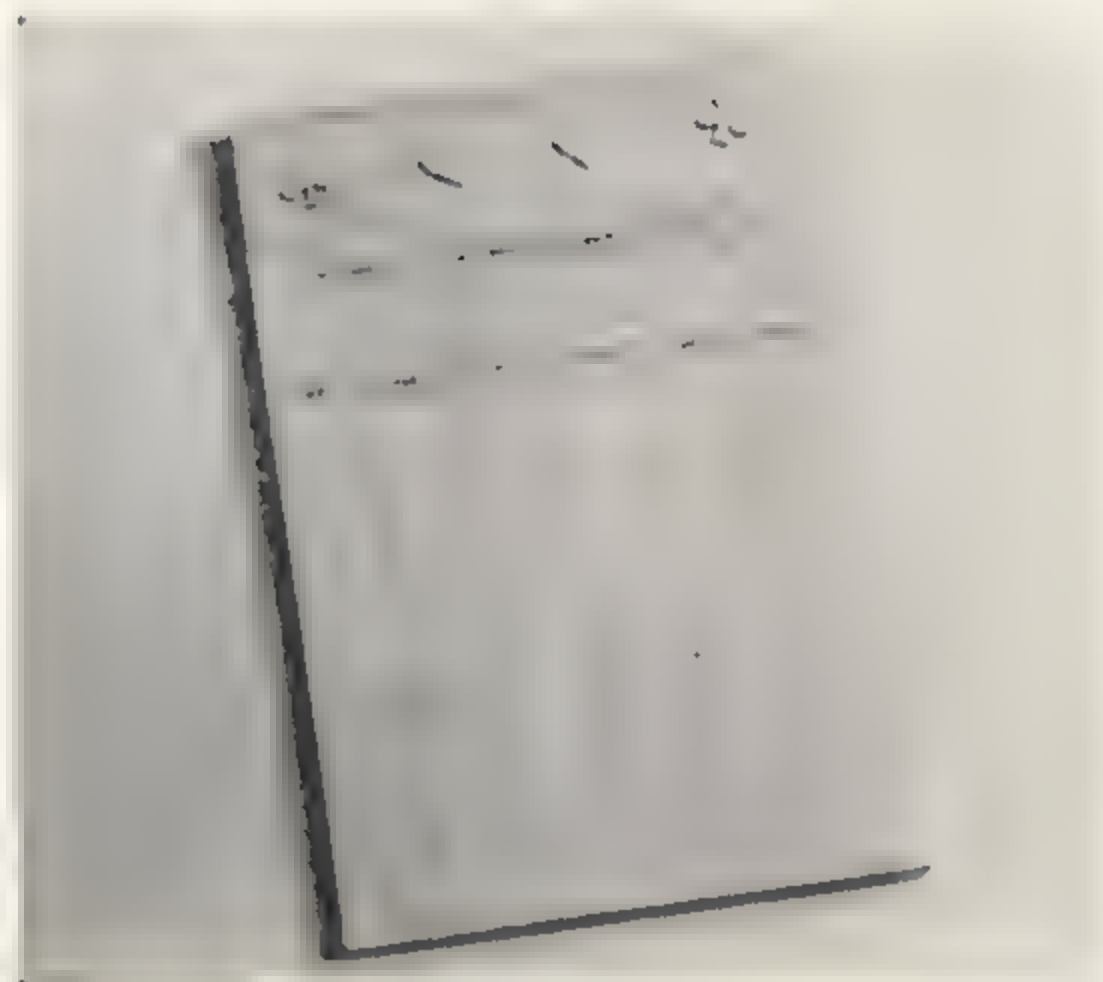


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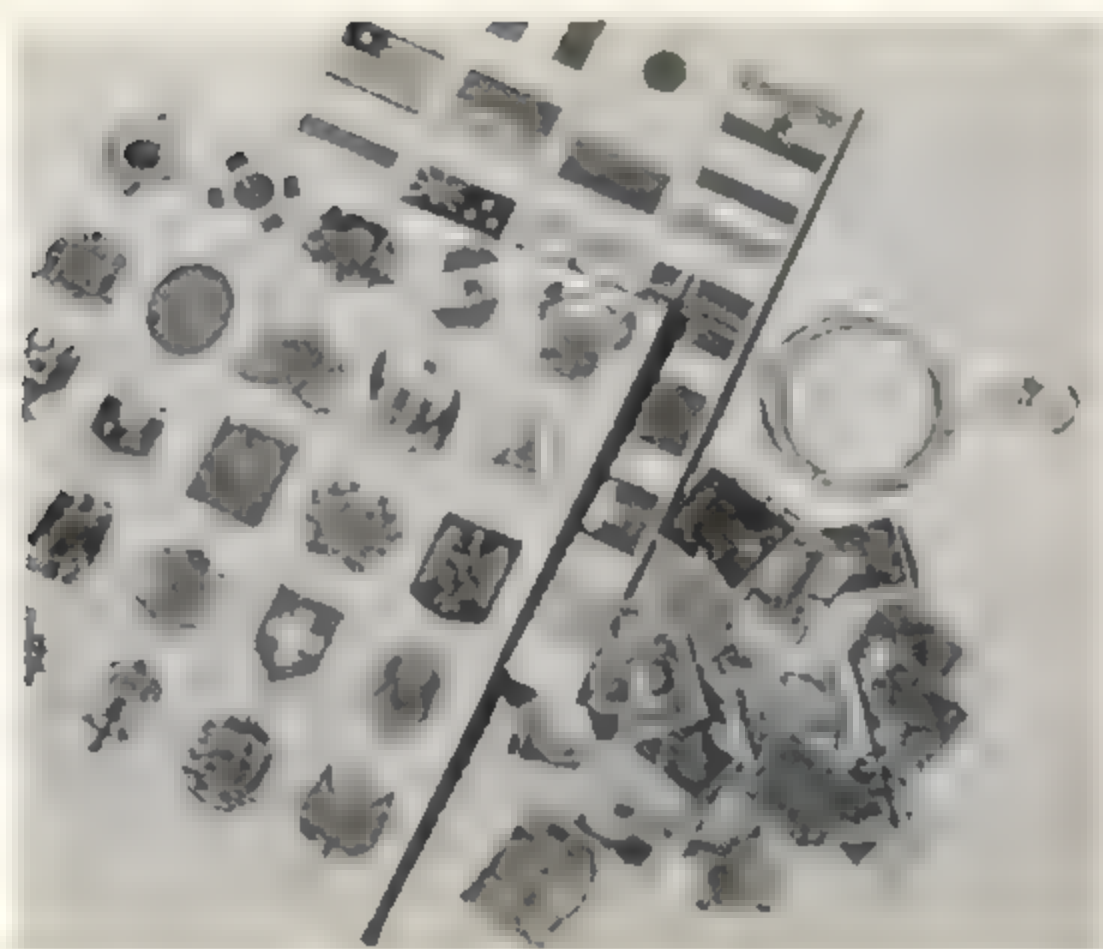
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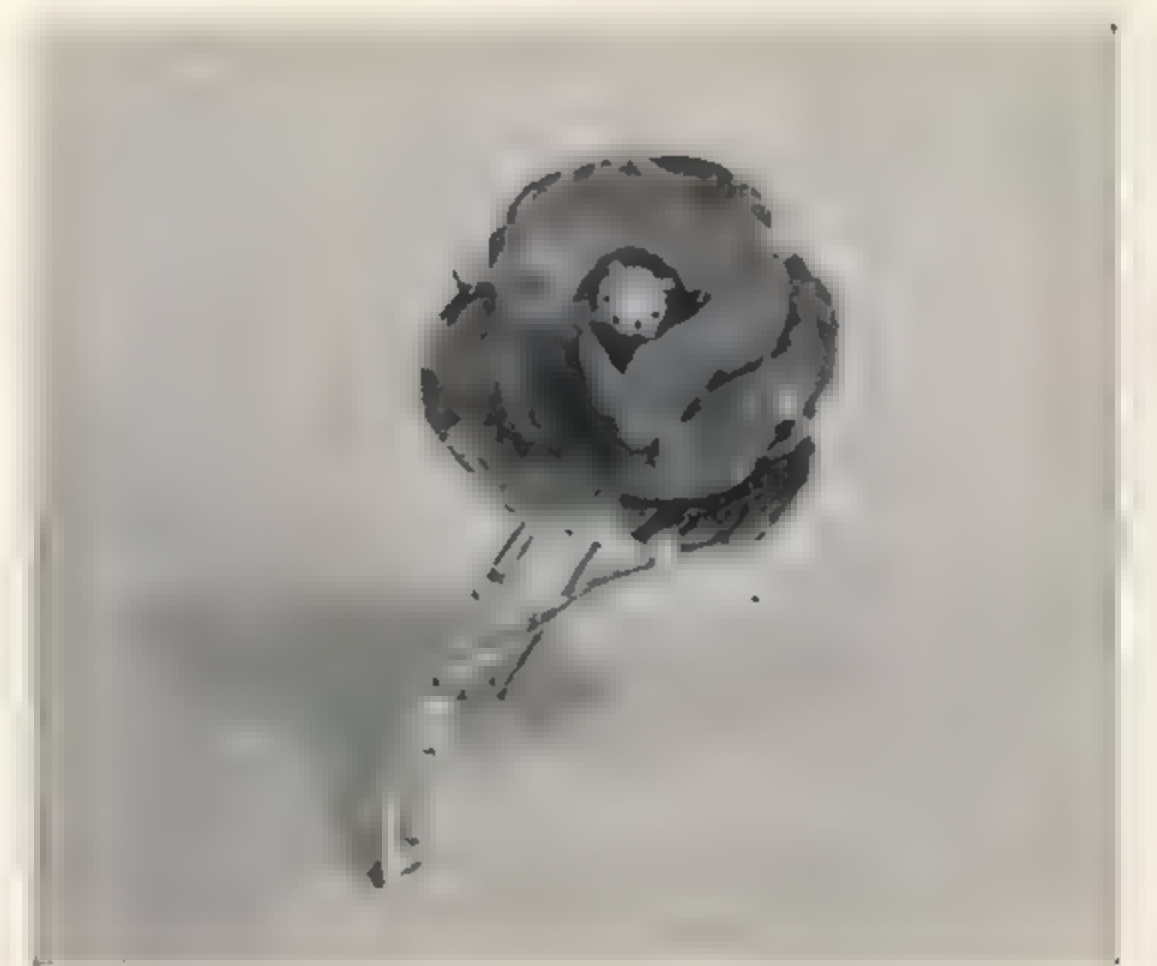
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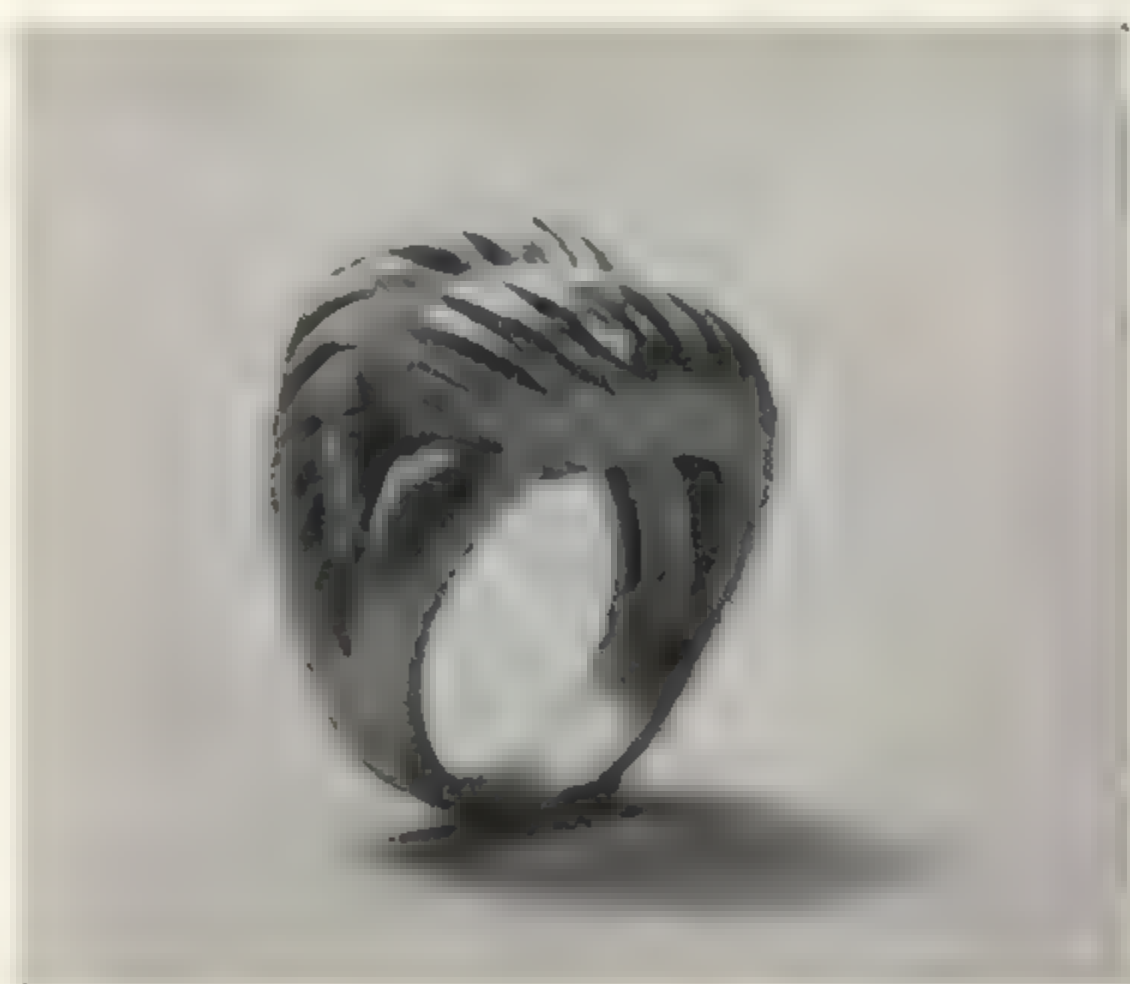
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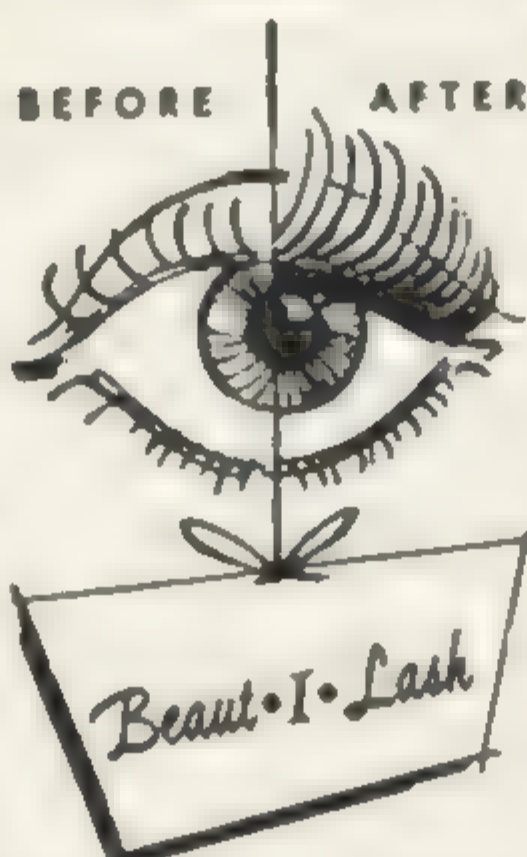
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SHOP HOUND

... October options



Key note:

this 14-k. gold key chain, with a horseshoe at one end, an octagonal disc at the other. \$24.75 ppd., including the tax and a three-initial engraving. Nicas Jewelry Co., 171 West 47th Street, New York 36, N. Y.

For travelling make-up—a two-compartment cosmetic case of Italian calfskin, lined with waterproof plastic. Five inches square. In tan, red, black, green, blue, gold. \$4.95 ppd., plus tax. Dana, 515 Madison Avenue, New York 22, N. Y.

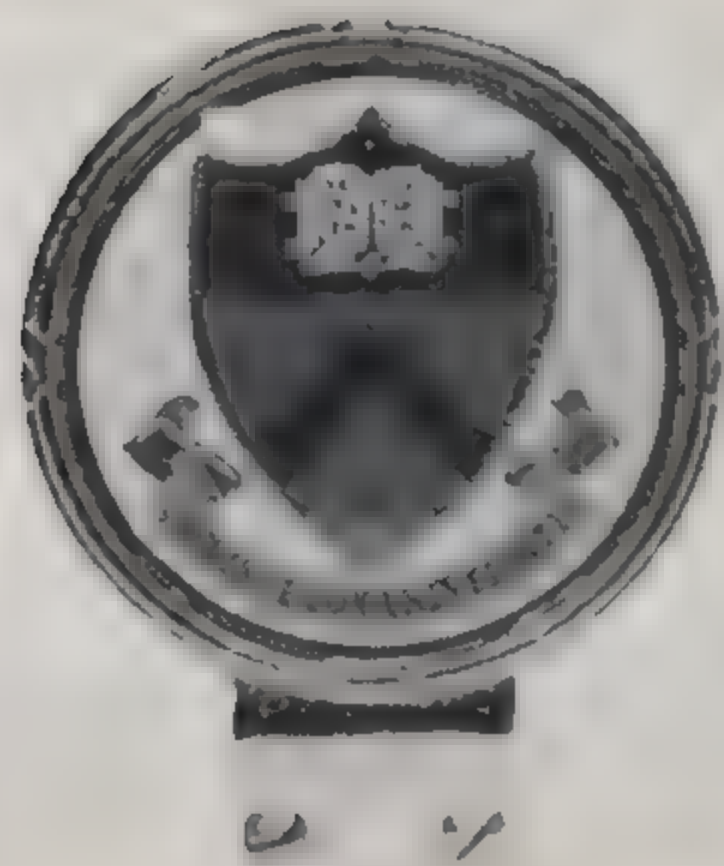


Women who have come to assume that a fragile evening dress, once cleaned, is never quite the same, will be pleased to learn that the skillful, careful techniques of Ida Goldblatt & Sons make cleaning closer to a joy than a hazard. Each dress is given individual consideration, is hand-cleaned and pressed, and restored to pristine condition. Ida Goldblatt & Sons, H. B. Altman, 142 E. 57th St., N. Y. 22.



Carte du pays.

Reproduction of a copperplate engraving of Paris, mapped out here on heavy rag paper with a key to 300 sites. 41" x 28½". \$10 ppd. Antiqua, G.P.O. Box 638, New York 1.



Mobile crests.

These club, college, regimental, or family crests, to be attached to automobiles, are made in England of chrome-plated brass protected by an overlay of glass. Send coloured sample and allow two months' delivery. \$12 ppd. Heraldry Imports, Studio 6, 2 W. 67th St., New York 23, N. Y.

Ring bracelets—

of 14-k. gold, to wear singly or en masse, with or without added dangles. From top to bottom: twisted gold, $\frac{3}{16}$ " wide, \$34; flat, double bangle, \$37.50; perfectly plain bangle, \$34; very slender, wiry bangle, \$14. All inc. tax, ppd. Murrey's, 766 Third Avenue, New York 17.



Georgette Klinger, a name that means excellent cleansing lotions, night creams, and cosmetics to many women, is also, as the patrons of her New York facial salon are happily aware, an expert skin analyst. Miss Klinger has recently devised a skin-examination chart which will enable her to advise women all over the country by mail. Write: The Georgette Klinger Facial Salon, Dept. S, 509 Madison Ave., N. Y. 22.

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of brass, centred with Sheffield silver-plated coronets. All were made over 30 years ago for British naval blazers. $\frac{3}{4}$ " in diameter, \$3; $\frac{9}{16}$ " in diameter, \$2. Both ppd. Old Buttons, 50 East 56th Street, New York 22, N. Y.



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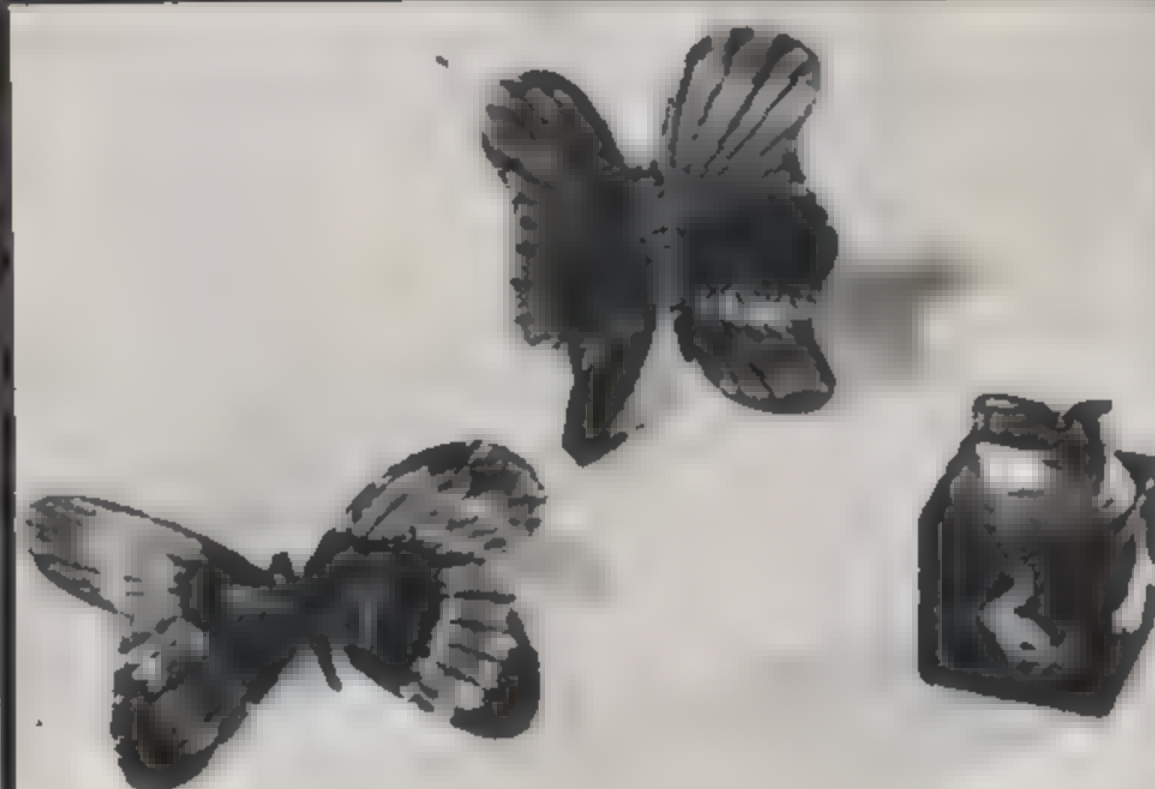
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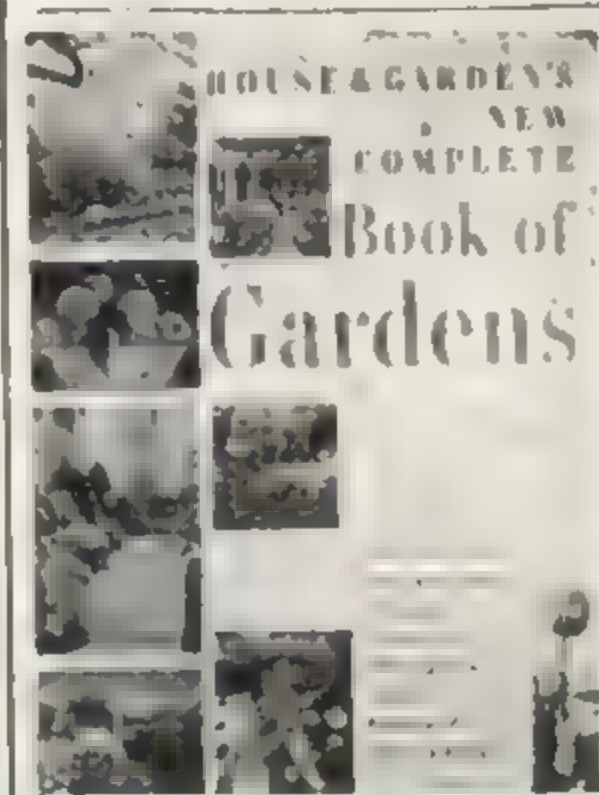
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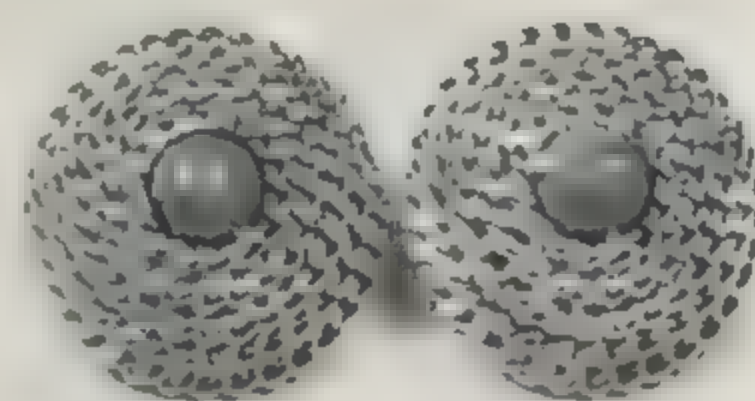
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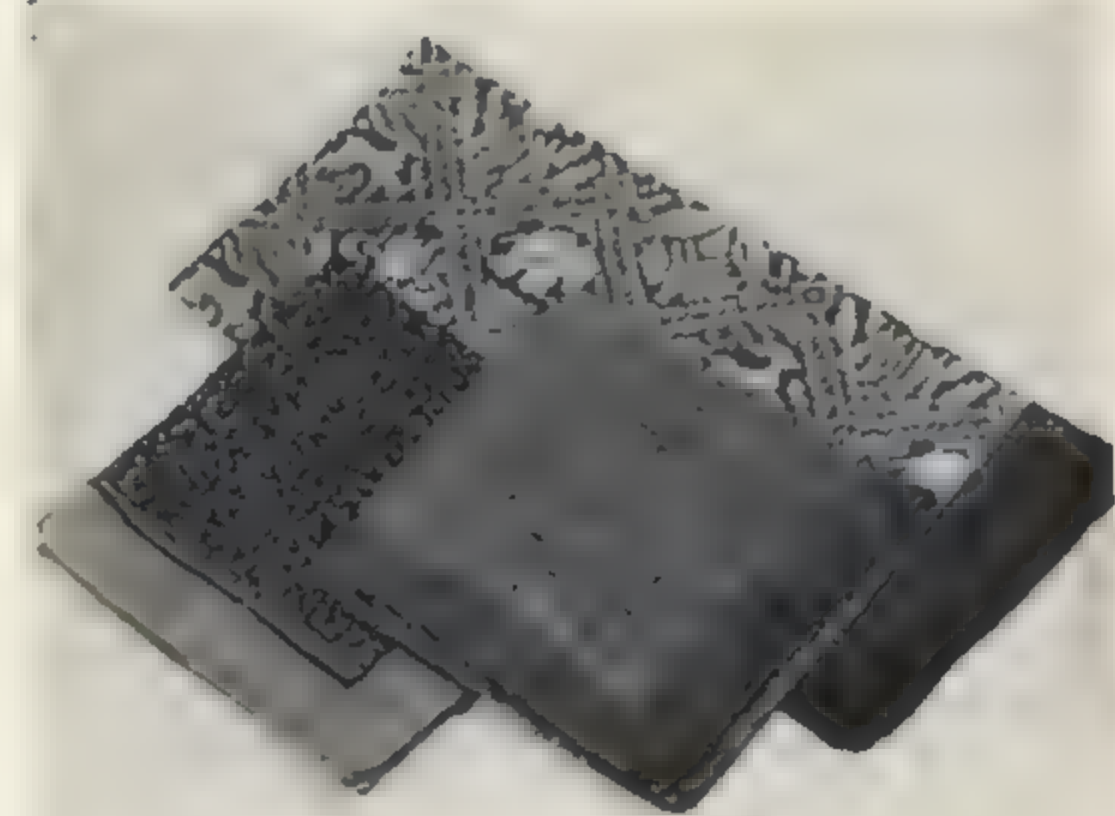
... October options



Earring circles.

Rings of twisted 14-k. gold wire are centred with turquoises—sparks for almost every colour in the clothes range. 3/4" diameter. \$70 inc. tax, ppd. Olga Tritt, 424 Park Avenue, New York 22.

Patterned scarfs,
of Indian cotton—one of the nicest additions a shirt could have and large enough (30" x 30") to stand in occasionally for belts. Here, white animals, trees, and flowers on a red ground; black circles on ochre; and turquoise circles on grey. \$3.75 each, ppd. Far Eastern, 171 Madison Avenue, New York 16.



Salad with a difference.

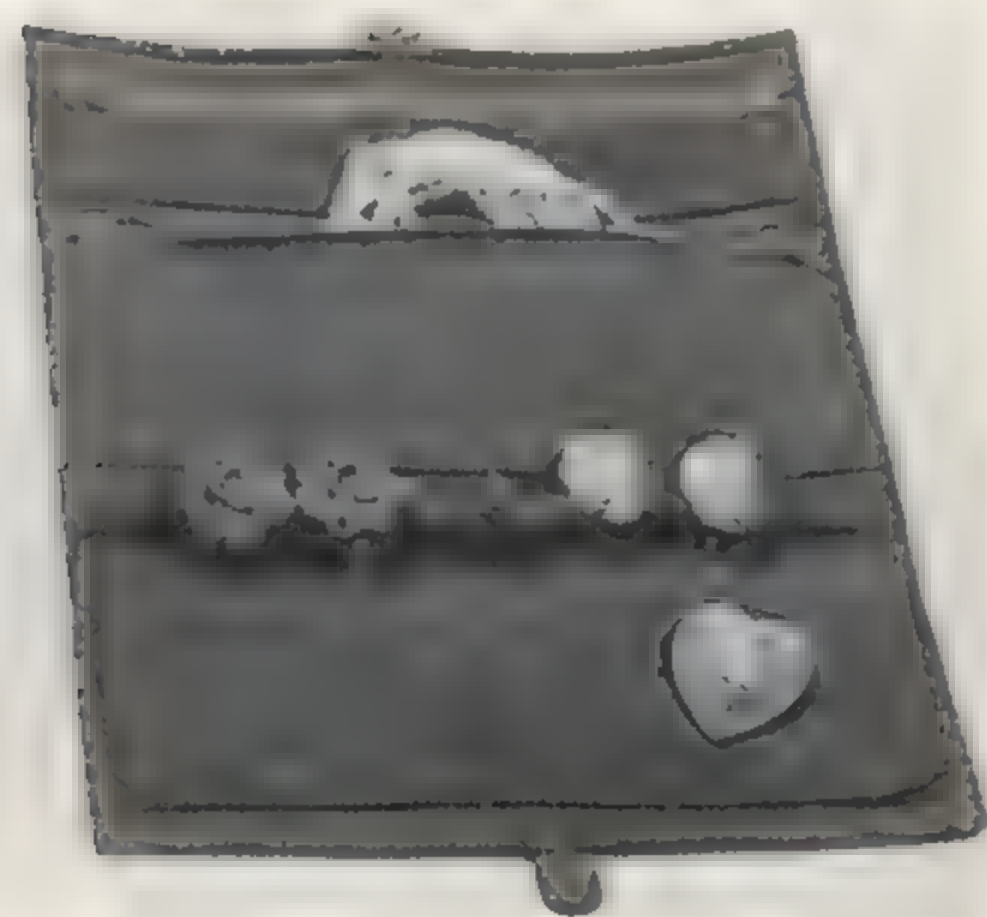
These cylindrical black plastic salad bowls make a convenient, attractive plus on a luncheon table. Large, 11 3/4" x 4", \$6.50; small, 5 1/2" x 2", \$1.25. Bonniers, 605 Madison Avenue, New York 22.

Walking shoe, stepped up looks—
in black suède or black, brown, or blue calfskin with a medium high heel, mildly tapered toe. Sizes 4 1/2 to 10 1/2; AAAA to B. \$19.95. J & J Slater, 575 Madison Avenue, N.Y. 22.



MEHLMANN

Red carnations were embroidered in Beauvais on these white towels. The set, which would be pretty in a guest's bathroom, foolproof as a wedding present: \$22. Extra linen hand towels, \$3.50 each; bath mat, \$8.50. Prices ppd. Kerge's, 576 Madison Ave., New York 22.



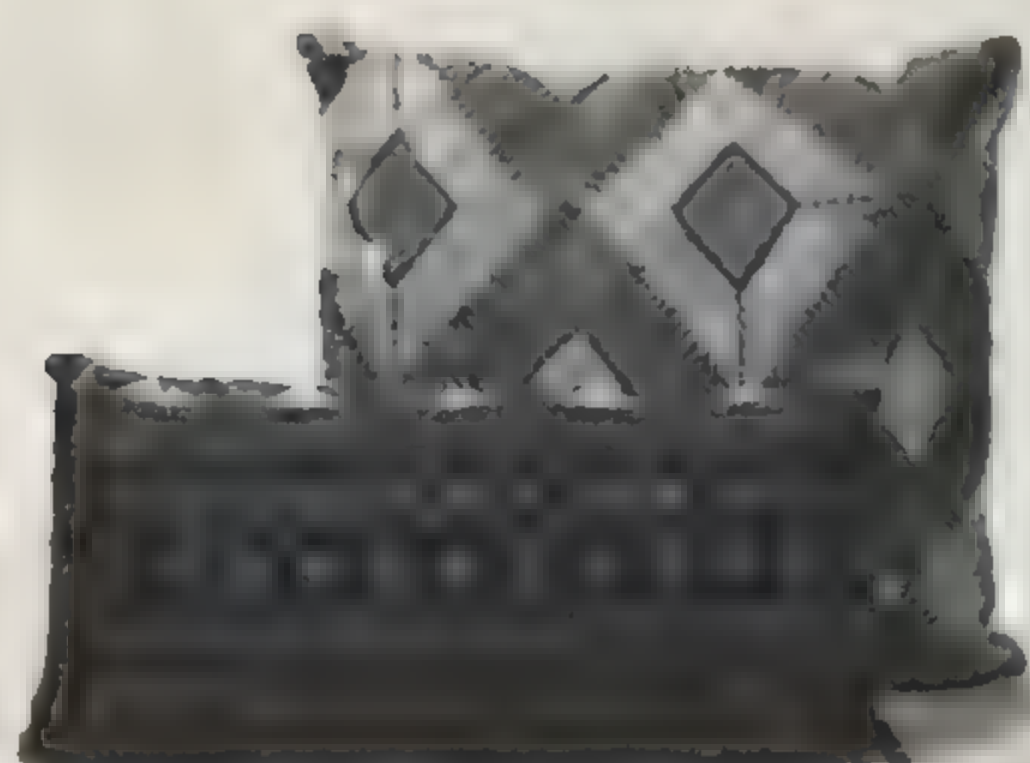
The case for travelling jewellery. This pocketed suède roll has a ring holder and earring bar, tucks away easily in a suitcase or drawer. 9" x 4"; buckled. In red, blue, beige, rust, and rose. \$8.95 ppd. Kent, 745 Fifth Avenue, New York 22.

Scissors with a bend for travel fold to 2 1/4" in their walnut-coloured leather case. The scissors are made of steel; \$4. Gucci, 7 East 58th St., New York 22, N. Y.



Napoleonic cuff links. Coins struck in the Royal Mint of Paris in the early nineteenth century are mounted here on 18-k. gold cuff links. \$110 inc. tax, ppd. Merrin Jewelers, 530 Madison Avenue, N. Y. 22.

Pillows on an Orient wave—of embroidered antique silk stuffed with Dacron. Diamond design in white, yellow, and red; 12" x 12", \$36. Cream-coloured circles on red, 7" x 14"; \$36. Karl Mann, 16 East 55th Street, New York 22.



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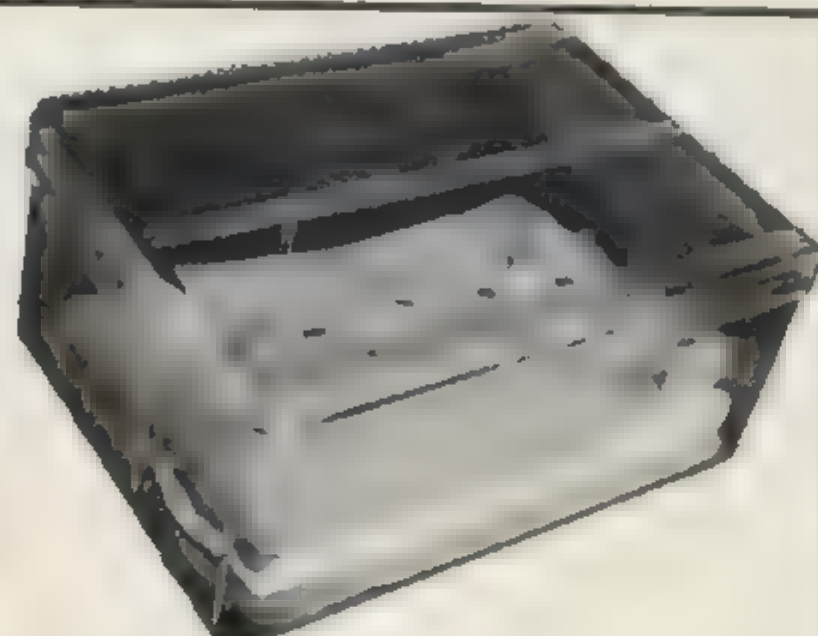
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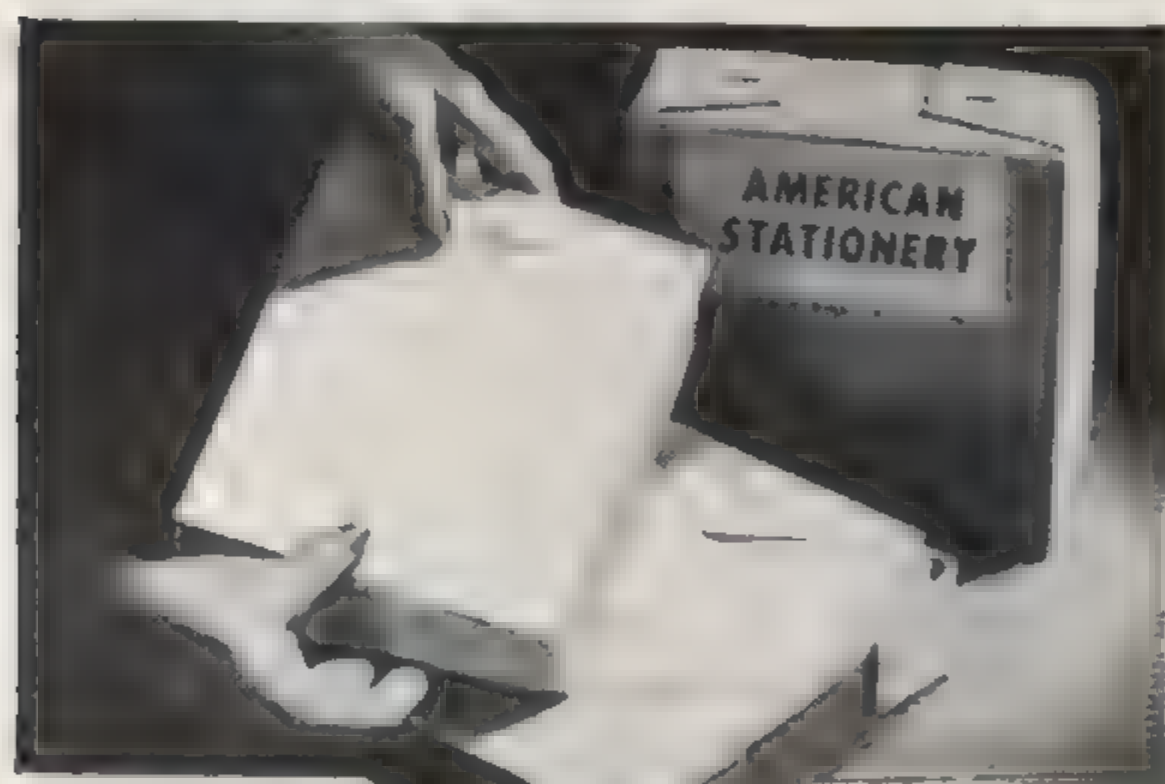
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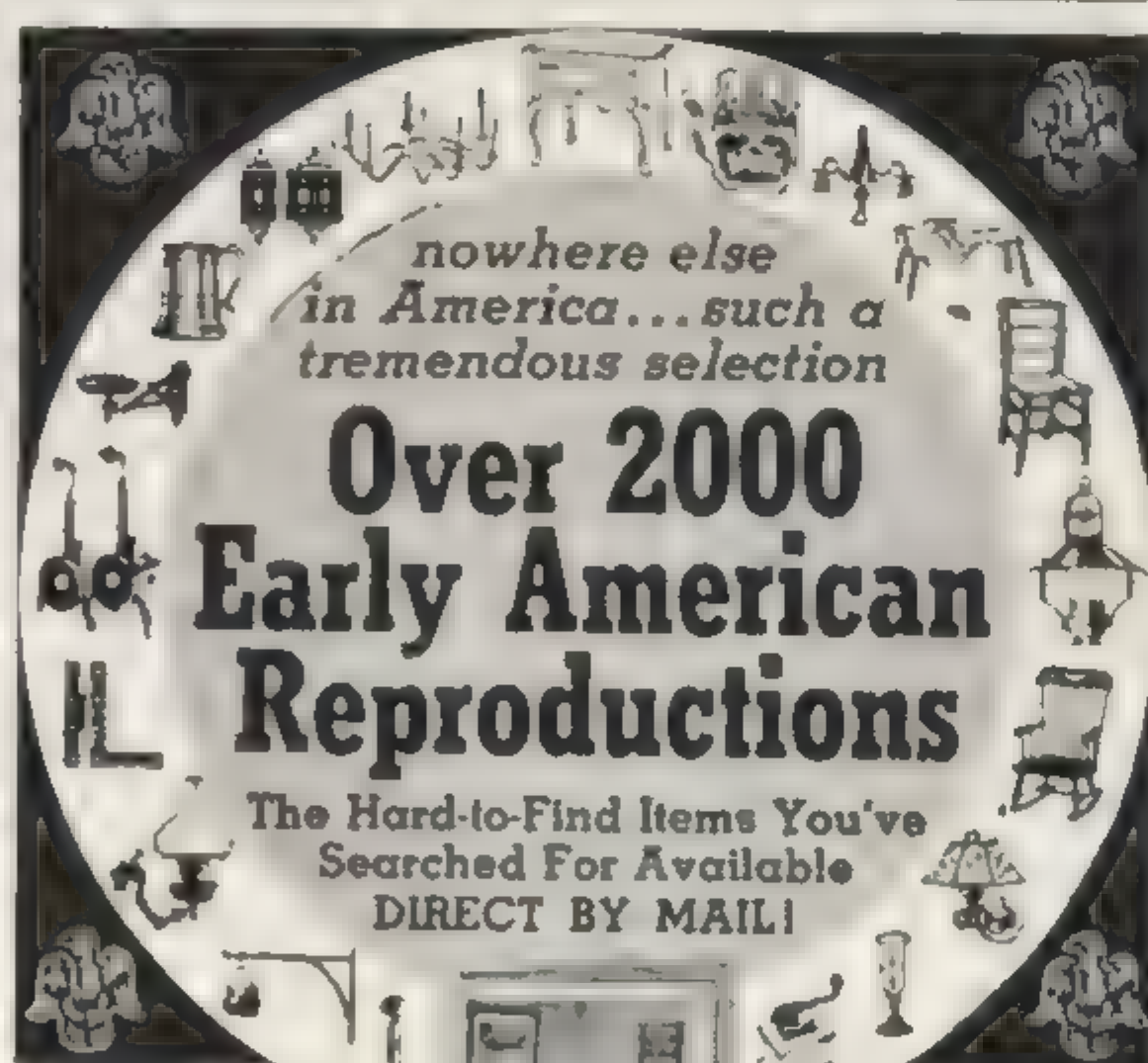
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SHOP HOUND

... October spades

Woven handbag—

intricately patterned with an Indian print that includes every colour you can name, is wearable with any colour you might own. Fringe benefits are a gilt chain handle, red silk lining.

Small, \$35.95; large, \$45.

Lord & Taylor,

5th Ave. at 38th St., N. Y. 18.



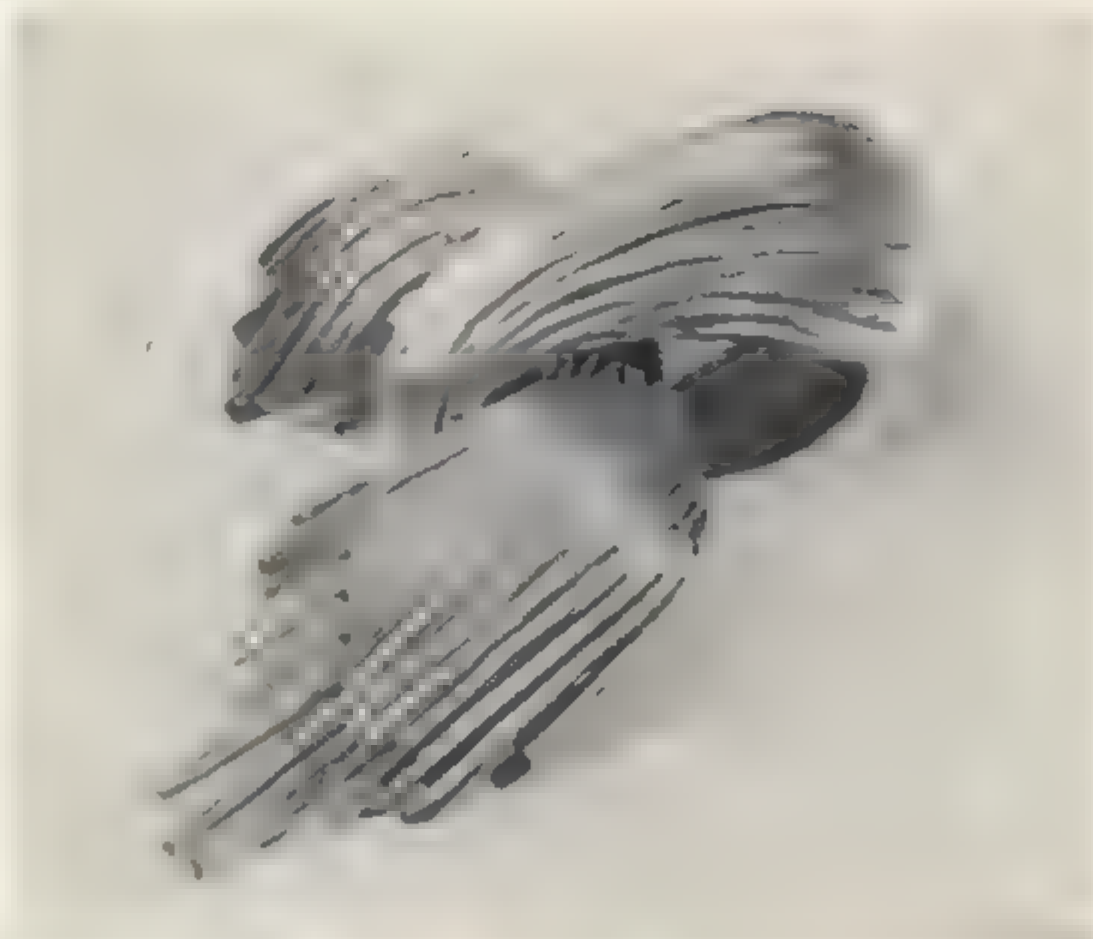
Swedish cards and spades.

These playing cards, designed by the Swedish artist Stig Lindberg for I. D. G., are plasticized for longer life and resistance to dirt, with face cards and backs in richly gleaming colours. Black and red; black and blue. Two decks, \$6.50. Bachelder House, Box 5886 V, Bethesda 14, Md.



Gold tassel.

Here, a 14-k. gold pin—of the kind that gives importance to essentially simple dresses—unusually designed with a mobile gold tassel strung through a fluted gold arc. 1¾" long. \$100, inc. tax. Altman's, 34th & Fifth Ave., N. Y. 18.



MIEHLMANN

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Stashed in the depths of a Manhattan office building is a hair salon that is to the working (non-working, too) woman what the family-run bistro is to Paris gourmets. Besides a good plain shampoo and set (\$3.50), *spécialités de la maison* are: expert cutting by the owner, Arthur Cushing (from \$2); permanent waves that make a happy liaison with each client's hair-type and styling preference (about \$20); and the Vapon shampoo which dry-cleans hair quickly, leaving curl intact, when time is of the essence. \$2.50. Graybar Beauty Salon, 420 Lexington Ave., N. Y. 17.

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and now, you



Vogue's eye view of an honour

The Order of the French Legion of Honour reproduced above is our way of telling Vogue's readers of our pride and pleasure in the fact that Jessica Daves, the Editor-in-Chief of Vogue, has been awarded this distinction by the French Government and has been made a Chevalier of the Legion of Honour.

The honour came from the French Government in recognition of Miss Daves's enlightened efforts in advancing the continued understanding and cooperation between the United States and France in the realm of fashion, in which Vogue has traditionally played a dominant rôle.

This event was celebrated recently in Paris at a reception given by the French Syndicate of the Haute Couture for the couture and their friends.

As publisher of Vogue, I can speak with knowledge of her gifts. Informed, witty, surpassingly intuitive, able instantly to pierce complexities, she delights at the same time in those subtleties that form the special riches of the feminine psychology. A writer, a reader, a speaker, she is a constant discoverer. We are fortunate that her gifts have been directed to Vogue, and to the stimulation of the entire fashion world.

PUBLISHER



Coat

for a coat-year—
fox and greige

Dress

for a coat-year—jersey

When fashion changes overnight men and newspapers are often rattled. That, however, is not this year's story. For some time, coat-thinking has been leading up to new peaks of excitement, more variety, more straight-on becomingness. Now, quite simply, it's here, with a subplot of dresses beautifully disposed to the under-coat life.

Left: The new coat life of tweed, greige and grainy, with blue fox standing prettily away from the neck, spilling softly down the front. By Ben Zuckerman of wool and Saga Norwegian blue fox; at Henri Bendel. Rounded pillbox, by Sally Victor.

Right: A natural under this coat—brown wool jersey tunic dress. By Ben Zuckerman at Bonwit Teller. *The coat and dress* are also to be found at Nan Duskin; Julius Garfinckel; I. Magnin.





Coats for a coat-year

For the pure enjoyment of fashion—no compromises, no halfway measures—this year's coats have everything. Dash; excitement; charm; becomingness to about the same degree as a good lipstick. And besides that, variety, one of the facts explored in these twelve pages of *Vogue*. In the dim past of fashion thinking, variety might have meant "choose one." Now we think it means "have several." but have the two or three or more coats that suit you, the way you live, and the other clothes you wear. If dresses are the life-force in your wardrobe, the coat question is wide open. When it comes to suits, however, there can be problems—to be avoided by a coat that takes suits in smoothly: examples, pages 123, 124. . . . Advancing on the coat question from quite the other direction is, of course, equally sound. Coat first; and let it be a coat for which you feel that instant rapport which means you'll wear it with assurance and delight. Next, the undercoat life, about which see this page, the two preceding, and the next eight. . . . Whether you have one new coat or two, one new dress or none, this is the moment to consider careful fittings. A coat should be checked for length, the look of the shoulders, stance, all the details of fit, as carefully as an evening dress. One last point: in a coat-year, dullness is unforgivable; coats without character are Out.

Individualist's coat, far left. A fashion whizz accomplished by the mix of hound's-tooth checks, Oxford grey and beige wool, with a rimming of black Persian lamb. By Murray Nieman. Grandoe gloves. Both, at Bonwit Teller. Coat, also at Hutzler's.

Surprising the coat, left, a dazzlingly white dress, straight and easy; with the plus of being knitted. By Geist & Geist in Milliken's Mazet II of Orlon. About \$50. Monet gilt pins. Bergère bracelet. All at Bergdorf Goodman. Dress: Joseph Magnin.



Inner-mink


coat, left, with an easy flared shape, a finger-tip length that promotes a dress to senior partner. Black cashmere with mink that lives in—forming lining, revers. By Clyde Fashions; lining, black-dyed mink sides; about \$215. Dawnelle gloves. Both, at Altman's. The black-dyed mink turban by Lilly Daché. Crown umbrella.

Bared dress,

at right, with a coat complex; made narrowly of black knitted wool. Surprise: sleevelessness, a serene switch from the warm depths of the coat. By Goldworm; about \$10. Marvelle earrings; French leather gloves. All at Altman's. Blue velvet hat by Sally Victor.







Coat switch—Two switches power this coat; the giant plaid reverses to all-grey, and the skirt—grey here—reverses to plaid, a pleasant state of affairs that more than doubles the look-potential. Although it's citified here, it could be as country as timberland. Coat by Wm. Devitz, of Anglo wool. At Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. Sally Victor hat.

Satin shirting is the inside story on this city look, a zingy surprise to wear with the sturdy texture of the skirt (this visible here in its plaid version). To note: the cut that makes a shirt a fashion event. By Evan-Picone of Onondaga silk; about \$14. Bogus pearls by Richelieu. Both at Saks Fifth Avenue; Harzfeld's; Neiman-Marcus.



Sabled coat left,
furred with a huge ear-high
notched collar. This, black
wool with a cone-shape that
eases over dresses, suits
...and company

below, a straight skirt of the
same wool as the coat, a black
silk overblouse. Costume by
Ben Gershel, of Tissus Raimon
wool; coat collar of tip-dyed
Russian sable. Bergdorf
Goodman; I. Magnin. Brown
lambskin gloves by Grandoe.

Black coat coup

to take in suits too; shown
opposite page, right. Black
wool with wide funnel collar,
more funnelling at the sleeves.
By Jablow, in Blin & Blin fab-
ric; about \$185. At Saks
Fifth Avenue; Sakowitz.

Coat-year dress

right, of black silk crêpe with
a wide neckline that plays
down to the coat collar. By
David Levine; about \$100, at
Saks Fifth Avenue; Sakowitz.







Spiralled tweed

left—luxe, unlined, exciting; the ingenious cut means everything to this coat...and the wearing. It must be pulled well up and over to the left, then wrapped, right over left. All swash and no buckle. By Trigère, brown and white wool tweed. At Bonwit Teller; Hutzler's; Dayton's; I. Magnin.

Marron brown

—surprise substitute for black in the furred-town-coat world. For some women this might mean a first discovery of the fact that brown often spotlights allurements black misses. Wearing points here: a hat of the coat's tweed. This by Sally Victor. Telling jewels—these by Verdura. New with marron: the Sirocco lipstick by Antoine de Paris. Jablow coat of wool with blended Russian sable collar. Coat, lipstick, at Saks Fifth Avenue. Coat, at Frederick & Nelson. Gloves by Superb.





Lipstick— by heart

The charming mouth in the photograph above, with its somewhat Kay Kendall lilt, was drawn in three strokes—by heart. The news: a new heart-shape of lipstick with a precise little heart's point to trace the upper lip; two heart-curves to negotiate the less tricky lower-lip terrain. Further ingeniousness: the heart itself is pitched at an oblique angle—won't skip a beat of efficiency as the lipstick works down. This, by Helena Rubinstein, in five new colours. The shade shown on this page: Heart of Red.

What a brush and a couple of tubes of eye-paint, plus water, can do in the way of eye allure now is: everything. The news: a brush with two business-ends; a non-smudgeable make-up called Eye Colour that comes in paint-tube form, triples as mascara, eye liner, eye shadow. In the case of the eyes below, the eye-ideal was arrived at this way: Turquoise Eye Colour for liner—a bright slither of it, lightened with water and brushed across the upper lash-line, a faint Turquoise-echo along the lower. The dimension-adding colour: Violet, spiralled on for mascara, brushed on for shadow—deepest at the bridge of the nose, lightest where the eye catches light, under the arch of the brow. Eye Colour—seven tubes to choose from—and the brush, by Juliette Marglen. Saks Fifth Avenue. The eye-coloured ring by Verdura.

The paintbrush eye





Fatale prettiness— tapestried prints, the sweater look

High among the all-time loves in American fashion are the sweater looks, the impeccable Peter-Pan-ish blouse looks, and this year, on the new wave of evening luxe, these Fords turn up as gala evening dresses. *Left:* Warp-printed garden roses on white and black ribbed silk, with the additional surprises of a schoolgirl collar, long narrow nun's sleeves, and a hoop to hold the skirt more gracefully than mere petticoats would. A belt of bitter-pink satin cinches everything, including the waist. By Traina-Norell. At Bonwit Teller; Wanamaker's, Phila.; Dayton's; I. Magnin. Jewellery by Verdura. The lipstick, marking a gala new turn for pungent rose—Coty's French Fling. *Right:* Sweater-topped dress—but the sweater is cranberry velvet—with a great skirt of pink and orange warped taffeta that dips at the back. By Sarmi of French silk velvet, taffeta. Choker necklace by Vendôme. Dress, at Bonwit Teller; Harzfeld's; I. Magnin.



The alluring

Only a few years ago, if you were to stroll on a warm day along the southern side of Piccadilly, you might see a very old lady walking slowly along the pavement. She would be leaning on the arm of a female companion, and would pause to inspect the windows of the two best grocers' shops in the world and then move on with a sort of vague determination, and you would be certain to turn to look at her again. She seemed to dress rather casually in pale-brown silk. Her hair was piled on her head and she was so beautiful that you could not remember what she looked like.

She owned a preposterous hotel a block or so away where those guests who could force their way in were bullied and charged at will. They would sit in her parlour paying for the champagne that she ordered in their names and listening to inaccurate scandals about their fathers and uncles and answering to names that had never been theirs. It was said that she had started as a cook to the King—to Edward VII. But whoever she had been, when she died a large number of old and middle-aged Englishmen thought that their country had suddenly grown a colder and an older place.

I never knew Mrs. Lewis and only once sat for three-quarters of an hour silent in her parlour. (It was early in the war and, out of patriotism, she tolerated a lower standard of wit and good birth from the military.) But what is for certain is that she was one of those few and not necessarily fortunate women who have the quality that finally fascinates and captures a man, a quality that need offer no reward and can yet command the contented deference of a lifetime, that can captivate other women too: that final allure that is akin to genius.

Everyone knows Pretty Girls. And if they do not, then a casual visit to the campus of a State University will at least permit their observation. Most people know or have seen a Beautiful Woman. They are, of course, far rarer. Occasionally such a woman, at a party or in a public place, walks in and, like the introduction of a startlingly new idea, changes the nature of the conversation and the occasion. For certain, such a girl will be more than pretty. She will tend to be a work of art. She will have the currently fashionable figure. Her face will conform to the latest fantasy of beauty. She will wear a dress so contemporary that it will delight in the way that the best sort of exhibition architecture delights. She will have about her an aura of dedication and self-discipline that, in men at least, commands an instant and instinctive respect. She gives pleasure by just being there, and it is a very civilized pleasure.

These rare beauties have always existed to tantalize and fascinate men. They are devoted to their art. They have in the past aroused the particular anger of the stricter theologians who have blamed their own weaknesses upon them. The early fathers of the Church were horrid about them. Yet there is almost always a quality of sadness about them, as if they suffered from a fear of losing their beauty—which is an extra horror laid upon the normal fear of death. While they reign they surpass any natural beauty.

Almost any traveller worth his bedroll and Keatings Powder returns home with a tedious tale of a magical woman he saw in Macedonia, County Mayo, or Anatolia (no, *not* Anatolia. The women there are caricatures of the English). The slightly dishonest poets have written about them at length—"Yon solitary Highland lass" et cetera. But the delight and the surprise in these lies in their incongruity and, occasionally, in the fact that they possess the final attributes of the supreme allure.

Above the pretty and the beautiful and the smart and the marriageable and the desirable and the cosy and the piquant and the matriarchal and the jolly good sport, there is something else. There is the final allure that outlasts and even outshines biological beauty. It arouses selfless love, the devotion of romantic poets, the frenzy of gossip columnists, and the long drawn-out indiscretions of British Cabinet Ministers. It even arouses the Irish.

Such women—and they have no counterpart in men—are surrounded by love, the love of friends and servants and children and strangers. Their marriages are usually for life. Such a woman is not easy to define but is easy to recognize. She may be grotesquely ugly by the fashionable canon. She may be fat. She may drink immoderately or use a sailor's vocabulary. She may be slightly ludicrous to look at or she may be a staggering beauty. She may be simple, but she will never be ordinary. She will have some uniquely womanly quality, not of the body but of the mind. She will have the thing that men forget when they let fall the observation that—despite Sappho, Jane Austen, Catherine of Siena, and Teresa de Ávila—the lightning of genius does not strike the other sex.

That such a class of women exists the whole of literature is an act of evidence. One could make a list of them, but that might cost friends if published. And the women in question are such that they would find it distasteful to have their names and attributes so displayed.

Writers are not unanimous on the subject; it is too close to the heart of truth for that. Francis Bacon wrote, "There is no excellent beauty that has not some strangeness in the proportion," and he was very close to it. Hedy Lamarr said,

woman ...what sympathies, charms, and stunners make ultimate fascination

"Any girl can be glamorous. All you have to do is stand still and look stupid." Although curiously humble and even endearing, that is a continent away from what matters. Logan Pearsall Smith wrote, "There are people who are beautiful in dilapidation, like houses that were hideous when new." And he got it right, though it was not the whole truth. Age to this best of beauty is only an incident.

When you consider such women, you must employ a more than imperial arrogance. You must judge them as considered works of art. You must also judge them as the prime works of God. You must consider the fact that they command a blinding affection, an interested love that normally affects neither art nor the evidences of the Divine Will. Such a confusion exists nowhere else—except possibly in front of very old and well-used and cultivated and man-changed landscapes. It is possible to lay down certain qualities that go to make up this marvellous sort of person.

The major quality is of the spirit. It is not virtue or goodness or wit. It has nothing ethical about it. It is an inner authority which is more than self-confidence. It does not guarantee happiness; England's most obvious candidate for this tiny class has been tortured all her life by self-doubt. It does not mean that this alluring woman must be dominating, always choose the picnic site, or insist that young men attend at two paces as courtiers. It *does* mean that they have a quality, as hard to grasp and define as integrity itself, that commands respect and deference. Many nuns acquire it. Many beautiful women lose it in their passionate preoccupation with their own beauty. It makes men, actually and figuratively, stand and uncover before such women. It survives indiscretions and even cruelties. It appeals to many men because there is something maternal in this authority. It appeals to almost all men because they love or admire what is self-respecting. It is the quality in women that lies parallel to that wordless splendour in a man which singles him out as a leader in a colonial skirmish or as the quiet centre of every circle in which he sits.

A second quality is self-knowledge. This may explain the gentle and unoppressive air of sadness that hangs over many of these women. There is an absence of strain both in their beauty and in their intellectual life. It also permits them a special latitude in dress. They will tend to avoid fashion of the moment and choose instead precisely what suits them best. The late Queen Mary's lifelong dedication to the toque and the tall parasol was the act of such a woman. Indeed, it is this quality that singles out and saves many women whose

beauty is neither classical nor contemporary and which even has an element of the grotesque in it. It amounts to an inspired use of the materials at hand. It can amount to a revelation that is akin to a good painting of a conventionally ugly subject.

There are other qualities that assist, like wit and artistry and the possession of a good set of matching diamonds, but these are not essential. If a genuine gift for sympathy is added to all these, you achieve a very paragon of woman. An inherited fortune and a large country house are not to be sneezed at. The ability to entertain the clergy and other dignitaries without artificiality or strain is a help. The possession of a title adds an extra savour for many. It is necessary for her to like people somewhere deep in her heart, though she need not, of necessity, show it. In the last instance it amounts to a genius for being a woman that can not be taught any more than the designing of really successful cathedrals or the composing of music that will guarantee immortality.

It is possible that the American woman with this ultimate allure has different qualities, though I doubt it. For there is something universal about such women. There is, for example, one lady who had the essential qualities long ago and still utterly captivates—either with admiration or obsessive hatred. She was, allegedly, bald and grew to be as ugly as sin. She dressed like a public monument and spat into the corners of rooms. ("Prettily," according to the Venetian Ambassador.) She won the hearty admiration of a generation of gallants and has kept even historians in awe. She was capricious and could be hard. It was often unsafe to be her admirer. She died angry and disappointed on a heap of cushions, but with still enough spirit to put her Archbishop in his place.

This Elizabeth I had the genius, the authority, and the self-knowledge. She remains something not to be copied but to be admired with a pleasure that increases the admirer. So, too, these other not-to-be-named ones have increased the sweetness and richness of life by simply being so marvellously themselves. And that is something that men do not do.

EDITOR'S NOTE: *Patrick O'Donovan, an attractive, burly Irishman with a direct, unwavering eye, writes a Washington-based column for London's pungent paper, The Observer. During World War II he served in the Irish Guards, later became a journalistic traveller in Jerusalem—1946, when the Arab quarter blew up—in Greece, Burma, China, Africa, Australia, New Zealand. In the United States he has appeared several times as a voluble and pawky wit on the David Susskind TV talk show, "Open End."*

PEOPLE ARE TALKING

PEOPLE ARE TALKING ABOUT . . . The vast China-India border; Peiping; Peiping's Asian friends. . . London's enormous, fascinating, detailed exhibition, *The Romantic Movement*, with paintings all at the Tate Gallery, and drawings and documents at the British Arts Council; at the latter, a letter from the mother of Lord Byron, complaining that "this boy will be the death of me"; at the Tate, recently, the sight of Sir Kenneth Clark, organizer of the show, pushing the wheel chair of gaunt Dame Edith Sitwell, who looked like a sacred idol, studded with great stones.

PEOPLE ARE TALKING ABOUT . . . *Look Back in Anger*, a movie now, fierce and melancholy, photographed in the greyness of rain, pig-headed poverty, and the Midlands, yet often exciting and funny with true-ringing dialogue; this line, bowled at the hero by his business partner, "You're highly educated, and the sweet shop suits you, but I need something a bit better." . . . The fun the TV critics are having over the Joyce Brothers everybody's-got-problems show, with the palm to John Crosby and his, "What's wrong with you, lady, that you got to go writing letters like that?" . . . Black Russian, an after-dinner drink perpetrated with vodka and a coffee-flavoured liqueur from Mexico.

PEOPLE ARE TALKING ABOUT . . . The superb early paintings of Marc Chagall, painted in Russia, and shown in Paris now in the great Chagall retrospective exhibition at the Louvre's Musée des Arts Décoratifs: the swimming delight of his upside-down blue lovers, cows, exuberant roosters, and violins. . . London's endearing masculine rage for "old tailors down in the country," and the suits they make—chic if a little boiler-plate-ish with definite Bunthorne overtones. . . "*Aimez-vous Brahms*" by twenty-three-year-old Françoise Sagan, who has written a book with the knowledge of a forty-five-year-old woman—a short novel that vacillates between banality and brilliance. . . The word for beatniks who never stop facing East, "Buddha-pests."

PEOPLE ARE TALKING ABOUT . . . The unexpected interplay of piano and French horn which pours the glacé, entangling jazz of Mitchell and Ruff; the further intrigue when this is backed, on a Roulette record, by strings and brass. . . The small book, *Yesterday*, by Maria Dermoût, author of *The Ten Thousand Things*, part of which appeared in Vogue last year; her new book, a fictional sweep of memoir, is about her childhood in Java—graceful, remote, sometimes literal in the unnerving manner of the young, as: "Rick loved her parents, but not very much really." . . . *The Mouse That Roared*, a plainly darling movie in which a mouse-sized kingdom tries to lose a war with America to pep up the wine business at home; archers in armour and a fizzing Q-bomb turn the whole thing into a cat's cradle.

HUGH BEAUMONT, known to anyone vaguely interested in the theatre as "Binkie," was once described by the London *Sunday Times* as "chain-smoking, tea-drinking, cheque-signing, telephoning, and simultaneously exchanging items of trivial gossip with the casual visitor." Behind this flamboyance he controls England's biggest theatrical producing company, H. M. Tennent Ltd., as well as the non-profit company, Tennent Productions Ltd. In the Globe Theatre, a cue's throw from Piccadilly, Beaumont maintains an appropriately aged office reached by a hazardous lift ("Just close both doors and push 'up'; it will take you there"). There, surrounded by an enthralling clutter of theatre posters, prints, scripts, and several discreetly antiquated phones, he radiates that special, engulfing calm generated by men who move vast sums of money with consummate grace. The single guest, idle or otherwise, is seated in a high, patriarchal armchair facing Beaumont whose pale, smoke-screened scrutiny rather resembles a tough critic's on opening night. For actors this chair makes a stage; non-actors are amateurs the moment they sit down. . . About the business of picking shows Beaumont claims only one rule—"you have to go by what you like"—and cleaves to it through fat plays and lean, coming out in the long run fat. In England this season he has roughly a dozen shows going, among them Peter Shaffer's *Five Finger Exercise*, which will be seen in New York in December; the controversial, vexing, and often exciting play, *A Taste of Honey*; and *Irma la Douce*, a musical that's rowdy and waltzy, low-brow funny and high-brow touching. This latter joy will reach American shores "sometime" this season. Among his London flops plucked from Broadway, Beaumont honestly but sadly counts *Two for the Seesaw*: "it was as though there were glass between the audience and the characters . . . and when the hero said he made \$15,000 a year, Londoners said, 'A millionaire!'" Although Beaumont has never seen the inside of a film studio, he has a packed TV life producing specials, all based on big names—Olivier, Leslie Caron, Gielgud. Of American television he said, devastatingly, "Fascinating. I love that thing you have by your bed so you can switch channels or turn off the sound and talk on the telephone." Pressed further: "You know, we don't have those in England."

ABOUT...

PENN



HUGH BEAUMONT, LONDON THEATRE POWER



*"Stable management"
counts: Valerie Archibald
grooming her pony.*

The Pony Clubs: new U. S. phenomenon

How they work, why children (and ponies) adore them

*Below: Terry Aldred, at the
Pony Club trials at Middleburg, Va.*



Horsemanship—or horsemastership, as the British call it—is definitely on the upsurge among the young in America. Much of the fresh interest in riding is due to the United States Pony Clubs, one of which—the Orange County-Middleburg Pony Club, in the heart of the Virginia fox-hunting country—is shown in action on these pages.

Seventy-three other Pony Clubs are now in equally spirited action in twenty-three other States, many of them in terrain where no hunting horn has ever sounded, and where red coats are worn—if at all—only by members of the volunteer fire brigade on gala occasions.

The Pony Club idea, well-established in England, is relatively new in America—only four years old, or about the same age as the youngest Pony Club member. Now, the Pony Clubs constitute America's largest children's riding organization, with around 3,500 members at last count (the membership is increasing at a gallop). Its dues are probably the lowest of any national group formed for any purpose at all: fifty cents per child per annum.

Behind every Pony Club there must, of course, be a group of interested grownups willing to donate some time and effort. Each Pony Club is guided by one or two District Commissioners, a Secretary, and a committee of recognized horsemen and horsewomen who are ready and able to pass on their knowledge to young horse-lovers aged up to seventeen. President, and one of the founders, of the United States Pony Clubs is Colonel Howard C. Fair of Kennett Square, Pennsylvania. He was inspired by the success of the Pony Clubs in England, which started thirty years ago as a frank at- (Continued on page 197)



ELLIOTT ERWITT



*Mrs. Gregory McIntosh's
beagles, often used for
Pony Club hunts.*



Mrs. Robert E. McConnell, Jr., a Pony Club official



*At the Middleburg Pony Club
trials: left, Butter Strother:
right, Dee Strother.*

*Below, left to right:
Cynthia Darlington, Butter Strother,
Johnny Cummings, Helen Calvert.*





Black dresses— new pillars of chic

This year, black evening dresses have a new magnificence relying on slenderness, the beauty-making blackness of velvet, satin, jet. *Left:* Black silk velvet dinner dress with décolleté sleeves, its skirt swept to the back for dancing, if the evening has that on the card. By Sophie, to order at Saks Fifth Avenue. Coiffure by Maison Antoine, at Saks Fifth Avenue. *Right:* A Cleopatra's needle of black silk satin with a new length—or lack of it—in the ankle-level skirt. The jacket is stole-shaped, of velvet with jet tassels. A Leslie Morris design to order at Bergdorf Goodman. The smoothed hair, by Coiffures Americana: Bergdorf Goodman. Liparé shoes. Both pages: Van Cleef & Arpels jewels.





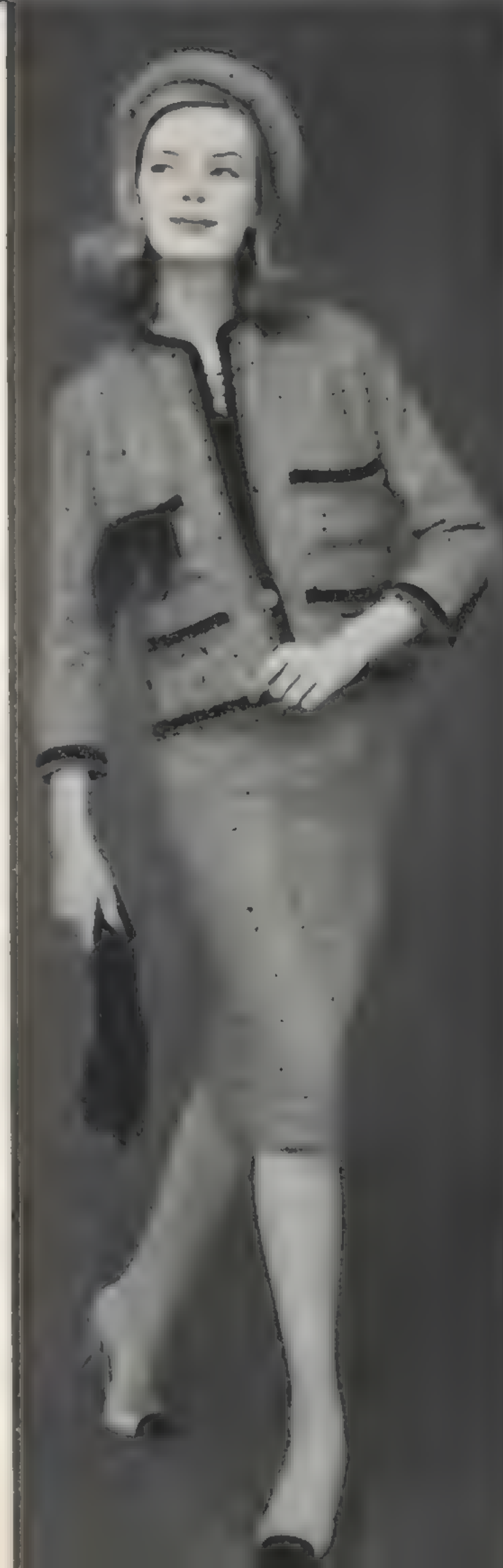
C hanel copies, U. S. A.— daytime programming

Any woman within breathing distance of fashion knows the Chanel signs when she sees them: the dash, the sense of luxe in the colloquial, the overall sensibleness of the Chanel-approach—her conviction that clothes ought to be able to sit, stand, get around energetically and beautifully. All of which probably explains the going infatuation with Chanel, but—whatever the reason—what counts, finally, is this: American women look marvellous in the kind of clothes that Chanel is famous for. Among those, this year, the day looks here, the evening fashions on the next two pages—photographed in Paris, in the original.

PARIS COPIES. THESE FOUR PAGES, IN AMERICA AT ALTMAN'S; WANAMAKER'S, PHILA.; NEIMAN-MARCUS; I. MAGNIN.



Facing page, left: Tweed suit in mauve and black checks with mauve jersey lining, a mauve jersey blouse. Copy: Davidow. *Centre:* Short-jacketed wool suit in a diverting new Chanel day colour—strong sizzly pink, edged in black satin. shoots of satin cockade-pleating at the cuffs. Pink and brown checked blouse, ruled with black. Copy: Harry Frechtel. *Right:* Black-and-white show stopper—white wool coat; showing curly lamb inside, soutache braid outside. Underneath, one of the excellent new Chanel tunic dresses. Costume, copied by Leonard Arkin; coat lining, of Orlon fleece. *This page, above left:* Patch pockets, sleeve buttons, braid—Chanelisms on navy-blue and grey tweed. Copy: Zelinka-Matlick. *Above, right:* Garden variety tweed—lettuce-green and tomato-red wool. Suit copy by Davidow. *Far right:* Cardigan tweed suit—greens, red, orange—opening on a silky warp-printed blouse. The U.S. copy by Harry Frechtel. *Near right:* Golden Donegal tweed; the jacket, buttoned once over an unsleeved blouse of black matte jersey. Copy: Davidow.





Chanel copies in America— night prospects

. . . and the prospects are pleasing. Apart from the Chanel signature suits—subtle little cardigan shapes in unexpectedly glamorous fabrics—there was the surprise of shimmery black lamé; of brown day-tweed for evening, glittered along the edges; a rave of seductively simple lace dresses in red or black, cut quite bare with small-tight bodices, full skirts. Further Chanel-lures: Black satin with ingenuous flashes of chalk-white piqué; black velvet with sable; white crêpe with white satin—an entrancement of tucks and pleats. Here, the originals as they were shown in Paris, with the characteristic Chanel jewellery, and her delightful stocking-coloured shoes—their pointy toes often reflecting the dress colour.

PARIS COPIES, THESE TWO PAGES, IN AMERICA AT ALTMAN'S;
WANAMAKER'S, PHILA.; HUDSON'S; NEIMAN-MARCUS; I. MAGNIN



Facing page, left: Camisole-topped white crêpe, tucked and pleated, paved with white satin. The dress, copied by Ardanti.

Centre: Two-piece dress in black satin with a narrow trumpet-flare of pleats, flashes of white piqué.

Left: Full-skirted red lace drifting into handkerchief points, wearing a long foamy stole of nylon chiffon. The copy by Leonard Arkin, made in a lace of Du Pont nylon.

This page, above left: Black lace tied with satin streamers: at the back, a brief flutter of cape. Dress, copied by Leonard Arkin; the lace, made of Du Pont nylon.

Above right: Suit-look in black velvet and sable. Under the jacket, a dress with satin drawstrings.

Far right: Full-strength Chanel—cloth-of-gold dinner suit, woven with Lurex threads. The braid-edged jacket, worn open over a camisole top. Copy: by Davidow.

Near right: Brown wool tweed—put-over, cummerbund and straight skirt. Its new evening hours set by bands of glitter woven with Lurex threads. Copy, of brown Orlon and wool; by Andrew Arkin.



Givenchy in America— coat-and-suit directive

At Givenchy, there was this paradox: strict tailoring, great softness, in the space of a single—delightfully wearable—coat or suit.

Directly right: Coat cut in whispers—this kind of seam-regulated softness was one of the charms of the Givenchy collection. Copy, in a pinked-up red wool, about \$235. At Saks Fifth Avenue; Neiman-Marcus. Irene of New York hat.

Centre: Givenchy soft-touch as it applies to suits—short, sloped-out jacket, snapped close, and wearing thistles where buttons would be. Copy, by Harry Frechtel, in green wool tweed; about \$185. Lord & Taylor; Rich's; I. Magnin. Eugenie Buchner bag. Sally Victor hat. I. Miller shoes.

Far right: Long-jacketed suit in black-and-white ribbed wool tweed, shaped with a Givenchy-intricacy of seams. Copy, by Harry Frechtel; about \$190. At Henri Bendel; Julius Garfinckel; I. Magnin. Lederer handbag. Hat by Sally Victor. Mannequin shoes. Both pages: Kislav gloves.







The greatsuit— to wrap up a day



New clothes idea: the greatsuit, that shares adjectives with its predecessor, the greatcoat—words like dashing, virtuoso, zing-making, apply. Here, three greatsuits; all furred, and all with the self-sufficiency that covers, single-handed, most of the next months' days.

Opposite: Greatsuit in tobacco-brown wool tweed, made greater by a natural Canadian lynx collar more than shoulder wide—this, with the city-country properties that achieve almost marathon-mileage. By Handelsman & Raiffe, of Forstmann wool; about \$185. At Saks Fifth Avenue; Dayton's. Emerald velvet hat by Lilly Daché. Coral-ish lipstick: Gypsy Fire, by Frances Denney. *This page, upper left:* Grey greatness—a dress and jacket of grey wool tweed, with necklacey collar and cuffs of dyed Belgian rabbit. By David Goodstein; about \$190 at Bonwit Teller; Hutzler's. Fur beret by Emme. *Lower left:* Taupe greatsuit of wool, Orlon, fur blend, again on the dress-and-jacket idea (this, as sound a fashion formula as ever hit our pages). The collar, one of this year's successes, furrily speaking: natural Australian opossum. Suit by Abe Schrader in Milliken fabric; about \$120. Dawnelle gloves. Both at Altman's. Suit also at Famous-Barr. Hat by Emme. Gucci handbag.





Sense of balance: what it means to complexions

Small bag, big success—and its successors

Now in the fur league: famous miniature handbags that are part of a success story—their predecessors being the little note-size envelopes of coloured leather called—then and now—Grab Bags; one appears below. (Success facts: since their introduction in 1954, women have bought over 150,000 every year; some women have an annual intake of a dozen or more.) Opposite, the new Grab Bag in six different fur forms, all with white kidskin facing. Starting at the lowest, going clockwise: Natural dark ranch mink, about \$80*. Grey and white rabbit, about \$17*. “Autumn Haze”, Emba natural brown mutation mink, about \$80*. Chinchilla, about \$100*. Black-dyed muskrat, about \$28*. “Cerulean”, Emba natural blue mutation mink, about \$80*. All, made by Enger-Kress, at Lord & Taylor; I. Magnin. Dome ring by Joseph Mazer, at Bonwit Teller. Bracelets by Albert Weiss, at Altman’s.



*PLUS TAX

While babies and beauties own flawless complexions, the average complexion has a forlorn tendency to be just that: average good, or average not-so-good, on a seesaw between brilliant and bleak. The two for the seesaw in the case of complexion are acid and alkali, and an overbalance of either means blemishes, means that the natural balancers—protein-charged food, sufficient sleep, emotional status quo, plenty of liquids—need outside help. Fortunately, the great cosmetic houses make it their business to see right to the core, or pore, of the problem. At Max Factor, for instance, where the laboratories have the impeccable gleam and psychologically soothing calm of hospitals in Swedish art films, one of the great cosmetic helps to achieving a beautying balance is a clear colloid called Secret Key. Soft as rain water, with fine white particles like the snow in a Victorian paperweight, Secret Key has as its life’s work the removal of the too-acid or too-alkali barrier that even generally tractable complexions throw up against make-up and against the restorative cosmetics that do the ground work for make-up. The delicately rosy face powder that turns yellow, the cream that works wonders for other women and leaves you wondering what all the raves were about—these are the beauty failures that Secret Key means to put behind you. In its post as balance, Secret Key works between cleanser and moisturizer. Whether your skin is oily or dry, the regimen varies only in the type of cleanser. The Max Factor cleanser, Gentle Foam, for instance, doesn’t add a particle of oil to the skin that doesn’t need it, never cleanses an oily complexion so ruggedly that over-active oil glands throw up gushers in defense. The friend of dry skin, Double-Depth cleanser, contains absolutely no waxy substances, the famous attractors of oil, but, in its rosy-perfumed non-alkali way, works by stealth, removing grime without robbing natural oil wells of a dot of their output. In the Factor night creams, the we-never-sleep slogan seems to hold equally—providing, of course, Secret Key balances the skin first. For the unhappy oil-rich, Vita-Night cream, in the idiom of Max Factor, “frees your skin of excess oils, absorbing upwelling natural oil, and then in the morning slides off with water.” And in the morning, too, of course, the cleanser-Secret Key-moisturizer trio swings into its balancing act all over again. For dry skin, a disappearing and enriching cream called Cup of Youth, named after its milk glass goblet-shaped container; this cream does night duty on a replenishing basis. For the frankly unfortunate skin—where imbalance has won out to the point of infection—a new Max Factor twosome, Skin Clear Medicated Cleanser and Medicated Foam, work with cheering speed on the clearance project. The cleanser is honey-coloured and silky, the foam leaves a medicated tone of colour on the skin that smooths and heals. . . . All treatment cosmetics by Max Factor; at Altman’s; The Emporium.

Night-
sweater
news in
evening
dresses

This page, a dazzling instance of the best news to happen to a white satin skirt since the electric light—a black crêpe sweater with leotard lines, a jewel without jewels and, obviously, a pearl without price. Two-piece dress by Oleg Cassini, in Chardon-Marché crêpe (of acetate-and-rayon) and silk satin; about \$190. At Saks Fifth Avenue; Harzfeld's; Neiman-Marcus.



Right, full measure of gala dressing with a new amount of cover—the “sweater” here, a black velvet pull-over shape. The satin skirt is the excellent colour of an oyster pearl, the belt, as pink as roses. By Junior Sophisticates, in Martin velvet of Avisco rayon; silk satin. About \$110. Bonwit Teller; Montaldo's; Sakowitz. Pappagallo shoes.



T. H. WHITE:

A writer strange, wise;
an undefeated witness against evil

BY SIRIOL HUGH JONES

He was a childish man . . . and he was confident, and he nearly always told the truth. . . . Another feature of his character was that he was generally pursuing some theory or other, often dealing with archaeology or biology or history." Mr. T. H. White, though some of his books are autobiographical, rarely writes about himself as directly as this (you may find the passage in an extraordinary book called *The Elephant and the Kangaroo*, in which he builds a second Ark, exasperated yet conscientious and keen, in Ireland at the command of an Archangel). Nevertheless, you will find the very man himself on every page of every book he has written, for all his heart and head are concerned with the business in hand. This means that even when he is writing lightly he can never be trivial. He fakes nothing. Each book, one feels, has involved a struggle, and had to be written. The story may be fantastic, the decorations dazzling and bizarre, the narrative amazingly encrusted with facts and theories and pieces of enthralling information which he has suddenly spied out of the corner of his mind and felt unable to resist. But under the fantasy and the eccentricity, the values are constant and true gold, the purpose passionately serious, the search for truth zealous and humble, the compassion strong and sincere. He is curious and concerned about everything under the sun, and even in his darker moods—and I think there is a strong element of cruelty and morbidity in his work which can not be ignored—he writes to the greater glory of life and in its praise.

Apart from what you may find in the books, T. H. White gives away nothing about himself. It is known that he is in his fifties, has written books—including one collection of poems—since he was twenty, was once a schoolmaster (and indeed makes of every reader an unresisting pupil), and now lives on Alderney in the Channel Islands. From the books it becomes clear that he has lived in Ireland, learned to fly, fished and shot and hunted extensively and introspectively, kept and lived on close terms with dogs, birds, ants, snakes, badgers, and hedgehogs and trained as many of them as were trainable, received instruction in the Roman Catholic faith; that he lives an intense, busy, and entirely real life in the Middle Ages, and has from time to time cut himself off to pursue a private quest. One such quest was the search for the truth about a Godstone in the west of Ireland, and another his

fearful and tragic struggle to train a goshawk according to the principles current in 1619. There is a great deal in him of the practical man, the hand-craftsman who hates things badly made and slipshod, the inventor, and the man who wants to do everything himself and learn from the beginning how to do it properly. If the wheel had not been invented, T. H. White would be the very man for the job. He is also a water-diviner, and claims frequently and crossly that so is everyone if only they would get around to studying the matter.

As a writer he runs free of any group, school, or movement and defies classification. You can perhaps link him with Swift or Malory—since he clearly knows their work backwards—but not, I think, with any writer now living. It is always impossible to predict what his next book will be about, yet each one could have been written by no one except T. H. White. He is one of those few, rare, special, and perhaps dangerous writers about whom you can not feel mildly. Either you do not get the point at all, or the books mysteriously become part of the marrow of your bones. Fanatical admirers of his work, of whom I am one, believe him to be a freakish genius, not so widely known yet because he can not be tidily analyzed and pinned down and defiantly fits no fashion, who will in good time come into his own.

Because he is a man of passionate, obsessive enthusiasms which he has always chased until he knows everything about them, his books have an extraordinary richness of texture and a diversity of purpose that have often baffled his blurb-writers—who are evidently men of learning and inspired intuition and manfully cling on to Mr. White's coattails. (His jackets have mentioned, from time to time, Stevenson, Cobbett, Gilbert White, Kipling, Izaak Walton, with the clear sound of a sigh of thankfulness at not having to tackle the job from scratch.)

A man who writes as a naturalist, antiquarian, historian, scholar, traveller, hunter, storyteller, poet, topographer, teacher, and moralist all at once is not going to be someone to pigeonhole. On the face of it, his book, *The Goshawk*, looks like a running diary on the training of a hawk, but you can also see it in terms of a record of self-discipline and self-discovery, a struggle, a tragedy, and a victory which could have as much to do with a spiritual and ethical philosophy as with the day-to-day behaviour of a difficult hawk. (May I be



forgiven for sounding complicated and solemn about the most accessible and unpompous—though far from the least complex—of writers.)

On one level, White's unique and enchanting *Mistress Masham's Repose* is told in terms of a child's vision, with a brave child-heroine, a couple of black-hearted villains, and a race of courageous, resourceful Lilliputians. It is also about tyranny, the social and economic pattern of life in the eighteenth century, and the proper way to respect the dignity and independence of other human beings. *The Master* is a fantastic and scaring adventure story for children and strong-minded adults, about an aged wizard who has passed beyond the boundaries of human communication—except with the occasional help of whisky—and plans to dominate the world from his secret stronghold in Rockall. It is also about the liberty of the individual, however fallible and stupid, the Faustian fascination of wisdom and knowledge and power gained through them, and the tragic seductive heresy of total dominion by one wise autocrat with long-term benign intentions.

* * *

T. H. White is in fact that now old-fashioned creature, a writer with a moral purpose. (He has put on record: "I don't very much believe in the modern theory that the whole object of life is gratified desire.") As he is also an irresistible storyteller, a humanist, and a writer with a genuine compulsion, every book is an extra-strong brew of remarkable potency. What is specially noticeable is that he finds morality exciting and worth a struggle, and since he has a most curious and inventive mind and can not write a dull or clumsy sentence, the moral impulse is never prosy. It is not cold, nor is it a pill lurking beneath any amount of gilding: it is simply a very important part of the fabric.

His most important work is the enormous four-book Arthurian epic structure called *The Once and Future King*, with which one feels White has lived and about which he has thought for most of his working life. To date, it is 677 pages long, and there are reports that he is now working on a fifth book. Of the four books already collected together, *The Sword in the Stone* deals with Arthur's boyhood and his education under Merlyn. *The Queen of Air and Darkness* concentrates on the tragic Orkney family from (Continued on page 186)

T. H. White, who describes himself as a "private citizen" and "wage-earning novelist," is the author of the new book, The Godstone and the Blackymor, of Mistress Masham's Repose, and more than a dozen others including one with the tantalizing title, Burke's Steerage. His grand Arthurian satire, The Once and Future King, is now in the unlikely process of being turned by Lerner and Loewe into a Broadway musical.



Paris-made
boutique clothes
in America now





These clothes—now in American shops—all came from the Paris ready-to-wear boutiques of the great couture houses. Because boutique clothes are not made to order, they are much less costly than custom-order originals; yet they have the stamp of the top designers. This year a group of stores across the country will have French boutique clothes; among them, these: *Opposite page, left:* Tweed walking suit of the salt-and-pepper persuasion with a brigand cut of coat. This, from the Heim boutique, is worn with a slouch hat by Svend. Suit, about \$200. *Right:* Dress of white wool, the new light of day. To note: the soft shaping, narrowness. From Lanvin Castillo. About \$130. *This page, left:* Peak-flattery look that's a matter of cover-up sleeves and full-fathom décolletage. From Ricci. About \$200. *Right:* Revived and wonderful—the redingote dress; black wool with a sheath dress. By Dessès. About \$130. Paulette hat. Suit, dresses, at these Galerie stores—Rosette Pennington; Bramson's; Maison Blanche; Vandever's; and the stores listed on page 90.

LEOMBRUNO-BODI



Mobile clothes; two lengths of car

On these pages, clothes to go on tour on two different circuits—one, for the suburb-to-city swing; the other, for the country. Posed with each, a car with mood to match. *Below:* Heading for town, a superbly casual dress and cardigan of grey wool flannel, seen through the sunroof of a 1960 Renault Dauphine—a small, bustle-driven car that makes the trip on only a few ladylike sips of gasoline. Suit by Vera Stewart; about \$190. Handbag, Canadian wolf. Both, at Bergdorf Goodman. Suit: Montaldo's; I. Magnin. *Opposite:* For country-in-depth, this line-up—hood, coat, slacks, of chamois-coloured suede: a 1960 Oldsmobile Super 88 Fiesta station wagon roomy enough to play, comfortably, to a sold-out house—eight people. Coat, about \$145; hood, about \$19—both backed by beige shearling. Slacks, about \$60. All, by Samuel Robert, at Saks Fifth Avenue; Hutzler's; Frost Bros. Wear-Right gloves; big shoulder handbag; both at Saks Fifth Avenue. Good protection for a deep-country face: Pond's Moisture Base.





RAWLINGS



How to buy a fur coat

Fur-lined fur, going and coming

Facing page: Same coat, same car, in both photographs—you simply see them reversed, or coming and going. The coat, a team-up of two magnificent furs, Somali leopard and black-dyed mink, to wear either way around—mink outside in town, or in the evening; leopard outside in the country, daytimes (the collar and cuffs are black mink either way). It all provides a lovely, and definitive, answer to the old question: Can the leopard change its spots? Coat, a Capucci design for David; also at N. H. Rosenthal, Chicago. Also equipped to go anywhere fashionably, any time—the new 1960 Imperial “LeBaron” four-door sedan. *Its* outside, in a delicious pale coffee-colour, has a new cleanly-designed, flight-deck sweep to the long lines. Inside, it has up to six inches of foam-rubber padding; luxurious wool broadcloth upholstery in a slightly darker coffee-colour (less cream). Munsingwear stockings. The lipstick: Princess Marcella Borghese’s flame-red “Vesuvio.”

No doubt about it: buying a really beautiful fur coat is one of the most delicious clothes-experiences a woman can have—involving, as it does, not only the immediate delight of owning something new and lovely, but the further pleasures of anticipation. Ahead stretch years of enjoyment, of rewarding comfort, of flattery and becomingness and a marvellous pampered feeling. . . . How to buy it is not really so much a question of how, as of where; if the where is right, the how takes care of itself. Like any sizeable investment of capital, this one should be handled through experts—which in this case means putting yourself in the hands of a first-rate fur establishment, one that uses only the finest skins and puts the most skillful workmanship into them. A fur coat is only as good as the sum total of these factors; both are vital. If not famous, the firm should be at least well-known, respected, and deeply reliable. Ideally, your husband should be with you. He’ll be helping you in and out of the coat for years, if he has a spark of gallantry—and we assume he has, or you wouldn’t be in this happy position at all. Ergo, it would be nice to consult him. He may also, in an odd sort of way, know more about what looks well on you than you do. . . . Another person who may have some views on this is the reputable furrier you have consulted. This person, man or woman (both are found among the heads of famous fur establishments), may represent the third or fourth generation of the family to be involved with furs, and has known a great deal about them since childhood. He, or she, personally inspects every skin that the firm buys, and often attends the great fur auctions in New York, Montreal, London, and Leningrad. (At Leningrad, the centre for sable and broadtail, the bidding is in Russian, but the prices are in dollars; for one small, perfect sable skin, as much as \$900 may be paid.) One of the good furrier’s responsibilities is to steer the customer, as tactfully as possible, away from furs that may be wrong for her. Examples: a very short woman should avoid coats in the three-quarters or seven-eighths length; either a short jacket or a full-length coat will be far more becoming to her. By the same token, a woman who’s not notably tall or leggy should steer clear of long-haired furs such as fox or lynx. A very young bride may find a “little” mink jacket more becoming and appropriate than the full-length mink coat with which her loving family wanted to endow her. And no woman who isn’t already the possessor of several fur coats, of different types, should ever buy a fur coat in a non-conservative style. The fashion-life of a good fur coat is so long that it is sheer folly to shorten it by buying one in an extreme fashion or shape that is likely to date quickly. . . . Before deciding on your fur coat, you’ll probably want to see an entire season’s collection at one or more fur houses. Each house will show a complete sort of fur wardrobe, numbering perhaps more than sixty models, and encompassing everything from magnificent evening coats in sable or broadtail to short beaver or sealskin jackets for winter sports. This year’s collection (*Continued on page 188*)





Record furs— with star-quality


Far left: Natural Russian sable, full-length, ample—very simply, a fabulous coat. In sable-ese, this degree of largesse generally indicates that the coat in question was years in the making—time being what it takes to round up a really telling number of perfectly matched sable skins. (Meanwhile—since longevity is a famous sable strong point it's reassuring to reflect that the time element works two ways.) The coat here, by B. Wollman, at Frost Bros. *Directly left:* Pale-brown mink for the woman who, quite rightly, expects a lot of mileage out of mink. This, seven-eighths length, going around in the circles that make mink news days, evenings. By Revillon, of Saga pale-brown mutation mink. Also at Neiman-Marcus; I. Magnin. Lederer handbag. Hat, by Sally Victor. Both pages: S. G. Barnett jewels.





Record furs— with a figure

Far left: For day, late day, black fur seal with as much news as it's possible to collect now within the space of a single fur coat—new sleeve volume, dress-tailoring, a separable sable muffler looped over a cardigan neckline. (Measureable: the extra-curricular life of a sable muffler—over tweed, over a dinner suit of plummy blue velvet, pale brocade.) Coat, by Sidney Lambert, of black-dyed Alaska fur seal and tip-dyed Russian sable. Jay Thorpe; Hoffman & Morton. Jewels from Verdura. Sally Victor velvet hat. *Directly left:* One of the beautiful new ways that fur exists in a woman's late-day clothes life—softly, silkily. This, Hammer Brand black-dyed Russian broadtail lamb, pulled in gently around a set-in belt. Coat, from B. Weinstein. Hat—white velours swathed in black veiling—by Christian Dior-New York. Pearl and diamond jewels: S. G. Barnett.



Fashion dollars—not for burning

Bargains are the fascinating subject on these six pages—what they are, what they're not, and how to know one when you see one. On the next page, for instance, is a lean red jersey oversweater which would be enormously successful with deep-country tweeds, happens to look equally sensational as it's shown—evening-ized with glitter and a long Paisley skirt. It costs \$4. This is a bargain. Just left is a terrific piece of suit-news in thick Irish tweed. Costs \$60. This is a bargain. Point is, what makes a bargain is not just the money saved, but the fashion-impact gained—which is, in all fifteen cases here—considerable.

This page, left: Red tweed news-concentrate—longer-jacketed suit with more collar, more fit. Of Irish wool; \$60. Bendel's Young-Timers.


Right: Knitted red worsted suit; its straight longish jacket worn open over a black matte jersey blouse—simple, direct, sure-fire. As is the price: about \$55 for the suit, \$16 for the Ban-Lon jersey blouse. Costume, by Cortina. Best & Co.; J. W. Robinson.

Facing page, left: Knitted sheath in bright red wool with a necklace of leopard underscoring the roll-away collar. In junior sizes; about \$45. At Lord & Taylor; Joseph Magnin.

Centre: Tabbed daytime sheath in a peppery black-and-white worsted tweed, to wear with a surprise of leopard spots. About \$25. Dress, at Lord & Taylor; Frost Bros.

Right: One of the really deathless fashion formulas—black wool broadcloth with an evening-amount of bareness, and a brief jacket to put it all into daily perspective. In Junior sizes; \$25. At Lord & Taylor.

Far right: Red worsted jersey with a lion's share of dress-news—tall stripey belt, blousing, cape-sleeves—for \$40. By Junior Accent, in Sag-No-Mor jersey. At Lord & Taylor.







More fashion dollars— not for burning

Apart from sugary price tags, clothes with a claim to bargain-status ought to be able to slip into a woman's current fashion-life amiably, to get around easily in a wardrobe—as the clothes shown here do.

Facing page, left: Longest-jacketed suit in blackish green tweed. To be considered with this degree of jacket: the number of coat-hours it can put in over black wools, charcoal-grey jersey. In the present setup: straight skirt, green sweater. By Lampl, in wool, rayon, and silk tweed; Milium lined. Sweater, of Orlon; \$35. Kaufmann's; Wm. H. Block.

Centre: In worsted jersey, black-and-white hound's-tooth checks to spend extravagantly—days, right through the winter. All these checks, covered by one for roughly \$30. The dress, by Hayette, comes in junior sizes. From Bonwit Teller; Montaldo's.

Right: Undercoat dress. Meaning: an uncomplicated shape in an unproblematical colour, over which coats slide easily, beautifully. This, lacy grey wool, knitted into a soft, blousing sheath. By Sue Brett; about \$23. In junior sizes. Dachette wide-brimmed hat. Both, at Saks Fifth Avenue. Dress, also: Dayton's.

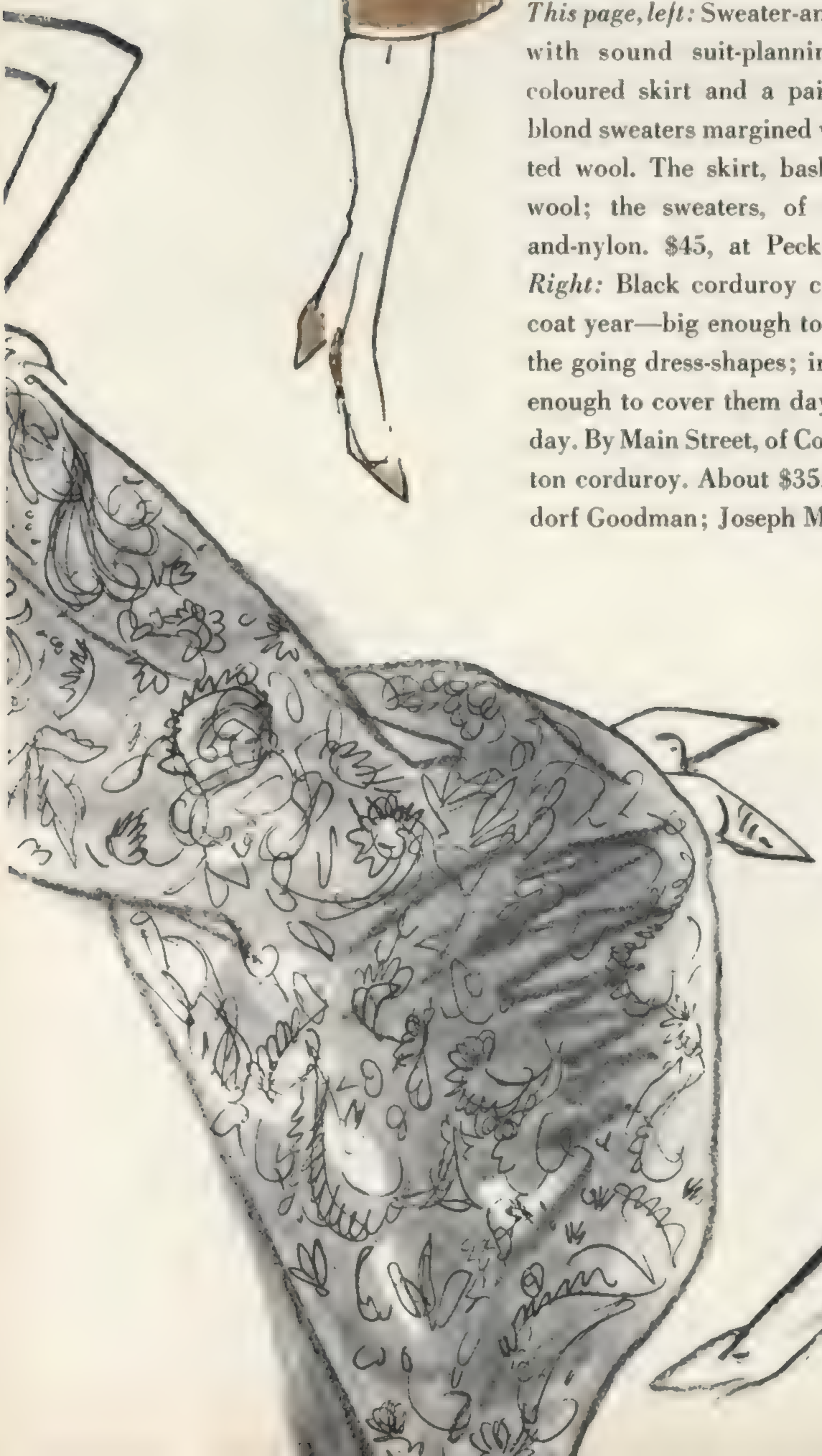
This page, right: At-home look to finance with glitter, a leather waist-string—and approximately \$40. Long lean red jersey sweater, by Ship 'n Shore, in Alamac's Thalspun jersey of Orlon-and-wool; about \$4. Slipper-length skirt of thin Paisley wool—in depths of red. By Nelly de Grab. \$35. Sweater, skirt: Altman's.





More fashion dollars—
not for burning

It's a bargain if what you get—in terms of fashion well-being—is more than what you bargained for. *Facing page, left:* Beige worsted jersey, narrowly shaped—the kind of dress of which women invariably expect everything. And get it: a background for furs, jewels, consistent flattery. Here, massed with beads and furred with a raccoon beret, it's obviously out to establish new distance records for city afternoons. By Minx Modes, in junior sizes; about \$35. At Jay Thorpe; Famous-Barr. *Centre:* Beige tweed sheath with a show-stealing amount of belt-news—dark suède, arched high on the rib cage, wrapped around and knotted. By Mam'selle, of wool tweed. In junior sizes. About \$40. At Miss Bergdorf of Bergdorf Goodman; Joseph Magnin. *Right:* New measure of at-home dressing—slipper-long silk Paisley in golden colours; most of its bareness saved up for a grand exit. Halter-topped dress, by Mr. Mort; comes in junior sizes. About \$55. At Lord & Taylor; Jenny's. *This page, left:* Sweater-and-skirt idea with sound suit-planning—camel-coloured skirt and a pair of soft blond sweaters margined with knitted wool. The skirt, basket-weave wool; the sweaters, of wool-fur-and-nylon. \$45, at Peck & Peck. *Right:* Black corduroy coat for a coat year—big enough to cover all the going dress-shapes; interesting enough to cover them day, late-day. By Main Street, of Cone cotton corduroy. About \$35. Bergdorf Goodman; Joseph Magnin.



Sam Johnson

Silk—and the sense of luxury



Silk, delicious in itself, is also very much in rapport with the strong sense of luxury in fashion now—a sort of heightened enjoyment of the large and small pleasures of life. Here, four new ways in which it can be enjoyed this season, ranging from an entrancing at-

home costume to a lace-trimmed silk slip that's refreshingly priced.

Left: Silk satin negligee—really an at-home dress in American beauty red, with Japanese-lantern sleeves, a flow of skirt. These, the colour, the silk, all give a marvellous effect of luxury, gala; they might put it on top of an early-bird Christmas list. By Perfect Negligee, in silk-faced satin. About \$120. At Henri Bendel; Marshall Field; I. Magnin.

Right: For women devoted to the long nightgown—this, in pale-pink silk satin, cut on the bias so there's a long, smooth fall of skirt. Bodice trimmed with pale écru-beige lace; broad straps that are solid écru lace. By Hatem; about \$70. Henri Bendel; Halle Bros.; I. Magnin.

Far right, above: Silk satin petticoat with a hem almost a foot deep (ten inches, actually) in Alençon lace; petticoat pale beige, lace écru. By Parisian Maid; about \$40. Henri Bendel; Neiman-Marcus; I. Magnin.

Far right, below: Lots of luxury for a surprisingly un-luxe price—this beautifully-cut slip of pale-beige silk satin, edged in écru lace. By Fischer; about \$15. Jay Thorpe; Bonwit Teller, Phila.; I. Magnin.



RAWLINGS

VOGUE PATTERNS



VOGUE PATTERN 1169

From Paris: easy shapes, pale wools

Both these day looks are based on Vogue Patterns of a special variety called Paris Original Models; both are of Paris-made woollens in paler colours than a city has seen in years—off-white, off-pink. Background: the Brasserie Restaurant in New York. *Far left:* Designed by Lanvin Castillo, a restaurant suit with a deep V collar, a softening bow. Vogue Pattern 1460, of rose tweed, wool and rayon, by Dormeuil. Blouse, of peach silk shantung by Bucol Buchet, Colcambet. *Near left:* Designed by Patou, a dress as pale-wool-able as they come—here in ecru. (Included: a pattern for a coat, non-mink.) Vogue Pattern 1461, in Rodier fabric of wool and rayon. Coat of “Aeolian,” Emba natural grey taupe mutation mink, by Ritter Bros. Hats by Emme. Marvella earrings; these, and French fabrics: Altman’s. *Other views, yardages: p. 198.*

VOGUE PATTERN 1461

GOSSIPY MEMO ON TRAVEL

*For Americans in England:
nannies, deer stalking,
castle house parties*

For exploring England to the nines, there's a service—Americans Abroad, Ltd.—that puts one on the track of offbeat experiences, as well as solving the practical matters of who's to sit with the children, what's to be done with the poorly-timed toothache, how to come by the *Irma la Douce* tickets. For a membership fee of \$25 the year, they will be glad to perform the usual chores of a booking agent, in regard to hotels, cars, theatres, travel. In addition, they deliver motherly advice on finding superior flats, shops, hairdressers, doctors, dentists, and nannies (both live-in and by the hour). The more exciting aspects of Americans Abroad, Ltd., are provided by specialized services, each for its own price; many are available because of the numerous titled natives who free-lance for the firm. Properly booked, enterprising visitors may be weekend guests in the old-world Woburn Park cottage of Lady Ebury, sister of both the Duchess of Bedford and the Aga Khan's mother. Included in the view through the cottage window: roaming deer. A limited number of visitors might stay briefly with a Highland Clan Chief at his Castle of Invercauld in Scotland, or ride in the Duke of Beaufort's Hunt at his seat in Gloucestershire some time during the November-April hunting season. Inquiries about these and other fascinations on the Americans Abroad list should be addressed to them at 15 Sackville Street, London, W.1., an office reached by going through the tailor shop where the Prime Minister has suits made, and climbing one flight of stairs.

*Twenty miles from Paris,
monks' cells for scholars*

For the individual work projects of scholars and writers, the Abbey of Royaumont at Asnières-sur-Oise provides a serene mental climate. What were once monks' cells are now equipped as comfortable bedrooms for members, who, if they are writers, scientists, artists, or students (no students, however, over 30) get reduced rates allowing them a single room for about \$3.50. Along with the room go meals in the Abbey's vaulted dining rooms, access to its salons, music library, lecture halls, and its archives of rare and ancient volumes. In the Abbey's past is King Louis IX, who founded the monastery in 1228 when he was fourteen years old (he was presumably counselled in this move by his mother, the Regent); one of the

great mediaeval intellectuals, Vincent de Beauvais, author of *Speculum Majus*, an early encyclopaedia of the humanities, who lectured there in 1254; the Cardinals Richelieu and Mazarin, who both lived there. Although the church was lamentably mutilated during the French Revolution, there are vestiges of immense glory in the grey mass of buildings squared around a gardened cloister in the princely lawns and sweeping trees beside long reaches of river. The monastery, the gardens, and some lectures are open to the public. To enjoy the particular privileges of membership, one should write the Cercle Cultural de Royaumont at Asnières-sur-Oise for the simple admission form.

*Offbeat villages,
Greek, German*

Two experienced European travellers dispatched these fast impressions of their own out-of-the-way travel discoveries: Osbert Lancaster, the cartoonist and writer, described Métsovon, a tiny village at the top of a high, wooded, mountain pass in Greece: "It's the handsomest, cleanest village in Greece and probably one of the last still unspoiled. The people wear traditional costumes even now." You can visit Métsovon most easily by flying to Ioánnina, and hiring a car there. Ioánnina is a Turkish-style city beside a lake below snow-covered mountains. "It has old houses," said Mr. Lancaster, "and several big mosques built by Ali Pasha, a nineteenth-century Turkish ruler, and you can visit a small pleasure palace he owned on an island in the lake."

Speaking of the village of Wrexen, the German film star, Hardy Krüger, said, "It's one of the few places in Germany today where the old way of life hasn't changed. It's quiet there, with almost no traffic at all; you hear only the sounds of livestock and the creak of farmers' wagons." In the hills northwest of Kassel, Wrexen is surrounded by forest, and small rivers for swimming. "The village's one hotel is *gemütlich*," added Mr. Krüger, "and it serves excellent meals—German cooking, unchanged for hundreds of years—never influenced at all by the French or Italian. I like the *kartoffelklösse* (potato balls)."

Glitter with a history

Small and full of settled elegance, the Norman Winstons' oval dining room, like the rest of the rooms in their New York town house, serenely houses original works of some great names in design history. Flanking the Vuillard painting, gilt candelabra appliques bear the signature of Gouthière, the brilliant Louis XVI metalworker (among his top brass clients: Madame du Barry, Marie Antoinette). The celebrated eighteenth-century French cabinetmaker, Adam Weisweiler, designed the white marble-topped *desserte*, found by the Winstons in a Loire Valley château. Beside the eighteenth-century Russian plates on the table, a famous vermeil service by Fabergé, gifted goldsmith of the Russian Imperial Court. Not seen in the picture but underneath it all: a Savonnerie rug woven for Napoleon's Marshal Ney about 150 years ago. On the next pages, more on the Winstons' house and its notable treasures.

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Surprise endings: hot desserts

To end the meal with showmanship: the hot dessert which proves the hostess has thought the thing right through. Guests who take a dim view of the elaborate ice or the unassuming sherbet may be agreeably surprised by the appearance of poached peaches or light and empty fritters with a foamy, fragrant sauce. Good emergency reserves, too, are hot desserts in the on-hand recipe file. On a warmish day, when a cold meal to go with the weather has been planned and the temperature suddenly dives twenty degrees just before the diners are seated—add a cup of bouillon to the beginning, substitute a hot dessert for the ending, and the situation is saved. Here are twenty such desserts, some quick, some that take slow and loving preparation, five *flambé*, all flamboyant and redolent with liqueurs. Heart-warming in any season, they're particularly timely for the brisk evenings in the immediate future.

NECTARINES AND RUM CAKES *For eight*

- 8 fresh nectarines poached in vanilla syrup or
- 3 small cans whole nectarines (3 each can)
- 2 jars Roarts rum cakes
- ½ jar apricot jam
- 1 cup orange juice
- ½ jar orange marmalade
- ¼ cup rum to taste
- ¼ cup blanched slivered almonds

Dilute the jams with orange juice, and simmer till well blended and melted. Heat the nectarines in their syrup. Put a nectarine in each rum cake and place the cakes in a chafing dish. Add the nectarine syrup and almonds to the jam sauce, pour over the cake and fruit. Sprinkle with heated rum, light, and serve flaming.

APRICOTS COLBERT

- 1 large can apricot halves
- 1 4½-ounce package Duncan Hines quick-cooking rice pudding
- Vanilla extract
- Bread or cake crumbs
- Melted butter
- ½ cup apricot nectar
- ½ jar apricot jam or preserves
- ½ jar orange marmalade
- ¼ cup kirsch

Prepare the rice pudding with milk and a little extra vanilla extract, keeping the pudding quite firm. Fill apricot halves with the pudding so the fruit looks whole. Roll in melted but-

ter and bread or cake crumbs and fry in butter. Serve immediately with apricot sauce. To make sauce: melt the jams in the top of a double boiler, dilute with the apricot nectar, add the kirsch at serving time.

BANANES FLAMBÉES

- 6 bananas, firm but ripe
- Granulated sugar
- 2 tablespoons milk
- 2 eggs, beaten
- ½ cup flour (approximately)
- ¼ pound butter, clarified*
- ¼ cup orange juice
- ¼ cup brown sugar
- ¼ cup dark rum
- 2 tablespoons apricot liqueur (optional)

Peel the bananas, and halve lengthwise. Sprinkle with sugar. Add the milk to the beaten eggs. Dip the bananas in the egg-milk mixture, then into the flour and sauté in clarified butter. Heat the orange juice, rum, brown sugar, and apricot liqueur just enough to warm. Place the bananas in a chafing dish, pour the sugared rum over them and light. (*To clarify butter: Melt butter on the smallest flame until the milk and water residue separate from the oil. Pour off the clarified oil and use.)

HOT PEACHES *For six*

- 6 or more whole fresh peaches
- 1 cup water
- ½ cup sugar
- 1-inch piece vanilla bean
- 2 boxes frozen raspberries
- ½ jar apricot jam
- ¼ cup kirsch
- ¼ cup blanched toasted almonds

Poach peeled peaches with sugar, water, and vanilla bean, about 15 to 20 minutes. When done, remove the vanilla bean. Heat the raspberries and apricot jam just enough to warm through and melt the jam. Add kirsch and pour over peaches. Sprinkle with the almonds and serve immediately.

HOT FRUIT *For a buffet of twenty*

- 1 pint jar Raffetto brandied peaches
- 1 pint jar Raffetto brandied grapes
- 1 can prunes
- 1 can pineapple chunks
- 1 can Bing cherries
- 1 can figs
- 4 bananas sliced
- ½ cup raisins
- 2 oranges (the juice and rind)
- ¼ cup sugar
- ½ cup water

Peel the oranges carefully so no white adheres to the rind. Julienne the rinds, simmer them in the water and sugar till transparent. Add them to the combined fruits along with the orange juice. Heat and serve. The brandied fruit is very strong, but more brandy and orange liqueurs may be added. If brandied fruit is not available, any canned fruit may be used and brandy added. (Continued on page 180)



Mrs. Norman Winston



Sutton Place town house

French elegance on the East River

The history of the Norman Winstons' town house began, like many other New York house histories, in the 1870's, when a row of identical brick houses went up on Sutton Place. In the 1940's, the architect Victor Proetz did over—inside and out—one of the corner houses of the row for Mrs. Joshua Cosden, turning it architecturally into what he has described as "something a bit worthier of the River." (Paintings of some of the beautiful interiors he created for the house were for a time exhibited at the Museum of the City of New York.) Today the house has other owners, and, with them, a different, equally distinguished, décor. Behind its warm beige, fan-lighted Regency façade, *above*, the paintings and eighteenth-century French furniture the Winstons like to collect and live with, both here and in their Paris house, have found an ideal setting. On the living-room walls, *above right*, and *centre right*, hangs part of a collection of paintings Mrs. Winston started twenty-five years ago. Represented, some dozen important names from Renoir and Degas through Picasso and Braque—visual material for what might be a quick refresher course in the transition of French art from Impressionism to Modernism. The two exquisitely sculptured chairs, *above right*, signed by Cresson and pale-blue covered, were bought from Lady Mendl. The rest of the set is in the Louvre. Originally designed for card games, two Louis XVI brass-galleried marble-topped *bouillotte* tables stand on either side of the yellow velvet sofa, which, along with the glass-topped coffee table (no coffee tables in France in the 1700's), is the only non-antique in the room. On the Louis XV commode by the hall door, "Coco," a bronze by Renoir. On the other side of the door, not in picture, another head—the sculptor, Noguchi—the subject, Mrs. Winston.





Two views of the living room, eighteenth-century French furniture, nineteenth- and twentieth-century French "Old Masters." Above, over the marquetry commode, an early Matisse. Left, over the Louis XVI carved marble mantel, Degas' reclining figure of a girl.



Left, the dining room, its table set with eighteenth-century Meissen, its door opening on the marble-floored entrance hall.

Below, at the entrance to the upstairs sitting room, a curved door with, set in it, French Regency book shelves behind brass grilles.

Sutton Place town house *continued*

Made and signed in 1701, the dazzling bed in Mrs. Winston's bedroom, *above right*, comes from the Château du Bois in the Loire Valley. Fragile-looking but still remarkably pretty after two hundred years, the embroidery that canopies and covers it is gold, yellow, deep red, and rose silk on pale-beige satin. Perhaps the most active room in the Winston house, the upstairs sitting room, *right and far right*, includes among its blandishments rare books on French Regency shelves, Chinese drum lamps and small jewelled watch and box collections on the deep green velvet-skirted tables, a black-and-white marbled fireplace, plumply cushioned comfort. Here the Winstons and their guests play cards; here dinner is sometimes served at separate, small tables for four; and here, always, Mrs. Winston has her charmingly informal lunches at a table set by the curved window with its view, high and wide, of the busy East River.





Above, in Mrs. Winston's bedroom, a Louis XV signed commode, the fabulous 1701 bed, beside it a small Renoir, a smaller Pissarro.

Right, in the yellow-walled sitting room, Mrs. Winston's lunch table set by the river-view windows.



The hot dessert's cordial aftermath: coffee, liqueurs, and conversation in front of the library fire. The English Regency coffee tray, lightweight papier-mâché to minimize the cartage problem, rests on a folding stand that puts a tray in business in any likely spot. Both tray and stand from Roslyn Rosier. On the tray: a sterling silver coffee service from an English design of the 1700's, and "Early American-Plain" coffee spoons, both by Lunt; china after-dinner cups in Lenox's new "Orleans" pattern. To go into the great-sized brandy snifters and the long-stemmed cordial glasses, Bénédictine, Drambuie, Cointreau, and Martell Three Star Cognac invite the guests' choice on the liqueur tray. Underlining the picture, LoomWeve's Mark IV white rug—because it's made of smooth Avisco carpet rayon, especially soil-resistant, wonderfully durable.



BEADLE

Hot desserts *continued*

CROQUETTES DE MARRON *For a buffet of twelve*

- 1 pound chestnuts
- 1 jar Raffetto brandied whole chestnuts
- 3 tablespoons butter
- 5 egg yolks
- $\frac{3}{4}$ cup sugar
- 1 $\frac{1}{2}$ cups water
- 1-inch piece vanilla bean
- Bread crumbs
- 1 cup milk

Slit the fresh chestnuts on one side and bake in a hot oven for 10 minutes. Remove both peel and skins. Cook with the sugar, water, and vanilla bean until quite done. Remove the bean but scrape the seeds into the mixture. Purée the chestnuts. Dry the purée in a saucepan over a hot fire if too liquid, and thicken by adding the butter and the egg yolks. Cool. Divide the mixture into small portions and roll into little balls. Place a whole brandied chestnut in the center of each croquette. Dip them in milk, roll in bread crumbs and fry in hot fat 375°. Serve with Sabayon sauce (recipe below).

SABAYON SAUCE

- 1 cup sugar
- 6 egg yolks
- 1 cup dry white wine
- 1 tablespoon cognac
- 1 teaspoon vanilla

Place sugar and egg yolks in the top of a double boiler over hot, *not* boiling, water. Beat with a rotary or electric beater until the egg and sugar form a ribbon when the beater is lifted out of them. Pour in the wine and continue beating until foamy, adding the vanilla and cognac. Serve immediately.

GINGER PANCAKES *For six to eight*

- 2 whole eggs
- 1 egg yolk
- 1 tablespoon sugar
- 1 cup flour, sifted twice
- A pinch of salt
- 1 $\frac{1}{2}$ cups milk
- 2 tablespoons browned butter, cooled
- 2 tablespoons cognac
- $\frac{1}{2}$ pound clarified butter (for frying)

Sift the flour and measure, resift with sugar and salt, place in a bowl and make a well in the centre of the flour. Put the 2 whole eggs and the yolk into the well, and mix thoroughly, gradually adding small amounts of milk till smooth, then add the rest of the milk. The mixture should be shiny. Add the cooled butter which has been browned lightly, not dark or burnt. More milk may be added as the batter should have the consistency of thick cream. Add the cognac and allow to rest for an hour before using. Pancakes may be made ahead of time and filled just (*Continued on page 182*)



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HOT DESSERTS

(Continued from page 180)

before serving. This mixture will make 18 to 24 pancakes depending on the size of the eggs. Use about a teaspoon of the clarified butter per pancake (see *Bananes Flambées*), adding some when turning the pancakes, so they do not stick. Pour in just enough batter to cover the pan—a five-inch French pancake pan is the usual size. Fill the pancakes with Ginger Cream (recipe below). Roll into cylinders, place in a chafing dish, pour the hot Ginger Syrup (recipe below) and warmed cognac over them and light. Serve flaming.

Ginger Pastry Cream (Filling)

1½ cups milk
1-inch piece vanilla bean
A few grains salt
½ cup sugar
4 tablespoons flour
4 egg yolks
4 tablespoons butter
1 jar Rich's minced preserved ginger
½ cup orange juice
¼ cup cognac

Scald the milk with the salt and vanilla bean. Place the sugar, flour, and egg yolks in a saucepan and work together until well blended, smooth and light in colour. Remove vanilla pod but scrape the seeds into the milk. Gradually add the scalded milk, working smooth and stirring all the time. Cook a few minutes over a low flame. Flavour with a teaspoon of vanilla extract if not using the bean and stir in the butter. Dot the surface with butter to prevent a crust from forming. Mince half the jar of ginger and add (without the syrup) to the cream. Add a tablespoon or more of cognac. Fill the pancakes with this mixture. *Ginger Syrup*: Chop the remaining ginger, mix with the syrup and orange juice. Heat and pour over the pancakes on the serving dish. Add warmed cognac and light.

APPLE* BEIGNETS For four

4 or more large firm juicy apples
½ cup sugar
½ cup Calvados or applejack or rum or cognac or kirsch

Core and peel the apples, slice them in half-inch rounds. Sprinkle with sugar and chosen liqueur and marinate one hour. Pat dry slightly and dip in frying batter (recipe below). Fry in hot fat 375° till golden, a few slices at a time as too many cool the fat. Drain on paper towels and keep hot. Sprinkle with sugar and serve with a Sabayon sauce (see *Croquettes de Marron*). *Any other firm fruit may be treated this way.

Frying Batter for Beignets

2 cups flour
1 teaspoon sugar
A good pinch of salt

¼ cup beer
3 tablespoons melted butter
1 cup warm water
1 tablespoon of the same liqueur or brandy used with fruit
2 egg whites, beaten stiff

Sift and measure flour, resift with sugar and salt. Combine with beer, butter, warm water, and brandy or liqueur working it as little as possible. Let rest an hour. Beat egg whites till stiff and fold into the batter.

FRIED CAKE For four

12 slices of pound or plain cake, several days old
4 whole eggs
2 tablespoons milk
1 tablespoon sugar
1 tablespoon brandy or rum
½ teaspoon vanilla
Butter for sautéing
Sugar for glazing

Beat the eggs with the sugar and milk, then add the liqueur and vanilla. Let the cake marinate in this a few minutes. Sauté in very hot butter on both sides. Sprinkle with sugar and glaze in a 400° oven for a few minutes. Serve with whole strawberry preserves, or with thawed frozen strawberries, or with strawberry sauce—strawberry jam heated and diluted with a little sugar syrup and liqueur.

CAKE BEIGNETS

½ inch slices of pound or plain cake
Marmalade, apricot, or any fruit preserves mixed with a little liqueur or brandy or rum
Frying batter (see *Apple Beignets*)
Powdered sugar

Spread the cake slices thickly with preserves flavoured with a chosen liqueur or brandy. Dip in frying batter, fry at 375° in deep fat. Drain on paper towels. Sprinkle with powdered sugar and glaze in a hot oven. Serve very hot.

BEIGNETS SOUFFLÉS

1 cup water
¼ pound butter
A pinch of salt
2 teaspoons sugar
1 cup sifted flour
1 tablespoon cognac
1 teaspoon vanilla
4 eggs
Frying fat (Crisco)

Bring to a boil the water, butter, sugar, and salt. Dump in the flour all at once, and work briskly into a paste until it forms a ball in the centre of the pan. Cook a minute longer. Remove from the fire, add the vanilla and cognac. Beat in the eggs one at a time, till well incorporated. Heat the fat to 360°. Drop the batter into the fat in amounts the size

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HOT DESSERTS

(Continued from page 182)

of walnuts, cooking only two or three at a time. Raise the heat after a moment. They turn themselves when done on one side. Cool the fat again before proceeding. Makes about 30 Beignets. Drain on paper towels and keep hot in the oven. Serve with Sabayon sauce (see *Croquettes de Marron*).

SOUFFLÉS

Soufflés have a few special but simple rules of their own: Light the oven ahead of time, at 350° for a 40-minute soufflé, at 375° for a 30-minute one, at 400° for individual 20-minute ones. When the serving time is uncertain, the soufflé dish may be set in a pan of hot water in a 375° oven as it will take about 50 minutes or more to cook in this way, and will even stand waiting a few minutes. The soufflé dish should be well-buttered and sugared. A collar of paper may be tied around the edge for a higher soufflé. To make the soufflé mixture: Egg yolks should be beaten till a pale-lemon colour before being added to the sauce, which has been allowed to cool slightly. Beat the egg whites until they stand in stiff peaks but are still moist and shiny, or until they won't slide out when the bowl is inverted. The yolk sauce should be lukewarm or even cold before the whites are folded in at the last moment. Fold in the egg whites in two parts, incorporating the first well into the mixture before adding the second half.

CHOCOLATE SOUFFLÉ WITH CHERRIES For four

3 tablespoons butter
3 tablespoons flour
1 cup milk, hot
6 1-ounce squares bitter chocolate
½ cup granulated sugar
4 egg yolks
5 egg whites
1 teaspoon vanilla
1 can sour cherries
3 ounces kirsch
¾ cup heavy cream, sweetened and whipped

Melt the butter in a heavy saucepan, add the flour, stir smooth and cook two minutes without browning. Slowly add the hot milk, in which the sugar has been melted. Stir over low fire till thickened and smooth. Melt the chocolate in a little milk, add to the basic sauce with vanilla. Beat the egg yolks until lemon-coloured. Add to the chocolate mixture, cook a minute while stirring. Cool the sauce. Sweeten the cherries if necessary, and add 2½ ounces of kirsch (5 tablespoons). Place the cherries in a buttered and sugared soufflé dish. Beat egg whites till stiff and shiny, and fold into the cooled chocolate mixture. Pour over the cherries. Bake at 375° until well-risen, about 30 min-

utes for a soft soufflé, 35 for a firmer one. Sprinkle with powdered sugar and serve with sweetened whipped cream perfumed with the remaining kirsch or more to taste.

ORANGE SOUFFLÉ

3 tablespoons butter
3 tablespoons flour
2 tablespoons sugar
½ cup milk
½ cup orange juice
1 teaspoon grated orange rind
4 egg yolks
5 egg whites
2 small cans orangettes or Japanese tangerines
3 ounces curaçao

Melt the butter, add the flour and cook a minute or two without browning. Heat the milk with the sugar and orange juice till sugar melts, add gradually to the flour and butter, stirring smooth each time. Cook till smooth and thickened. Cool. Beat the egg yolks till lemon-coloured and add to the sauce. Add the orange rind. Beat the whites till stiff and shiny, fold into the cooled orange mixture. Butter and sugar a soufflé dish, place the orangettes and curaçao at the bottom. Pour in the orange soufflé mixture. Bake at 375° till puffed and serve immediately.

Two ways with VANILLA SOUFFLÉ —over fruit, in a tart

3 tablespoons butter
3 tablespoons flour
3 tablespoons sugar
1 cup milk
1-inch piece vanilla bean
4 egg yolks
5 egg whites

Scald the milk with the piece of vanilla bean. Melt the sugar in the milk. Melt the butter and stir the flour into it smoothly. Cook a few minutes. Open the piece of vanilla bean and scrape the seeds into the milk. Pour little by little into the butter and flour, stirring smooth each time. Cook until thickened. Cool. Beat the egg yolks till pale lemon-coloured, add to the cream sauce. Beat the egg whites till stiff and shiny, fold into the sauce.

This mixture may be used for a *Prune Soufflé* or for a *Soufflé Flan Tart*:

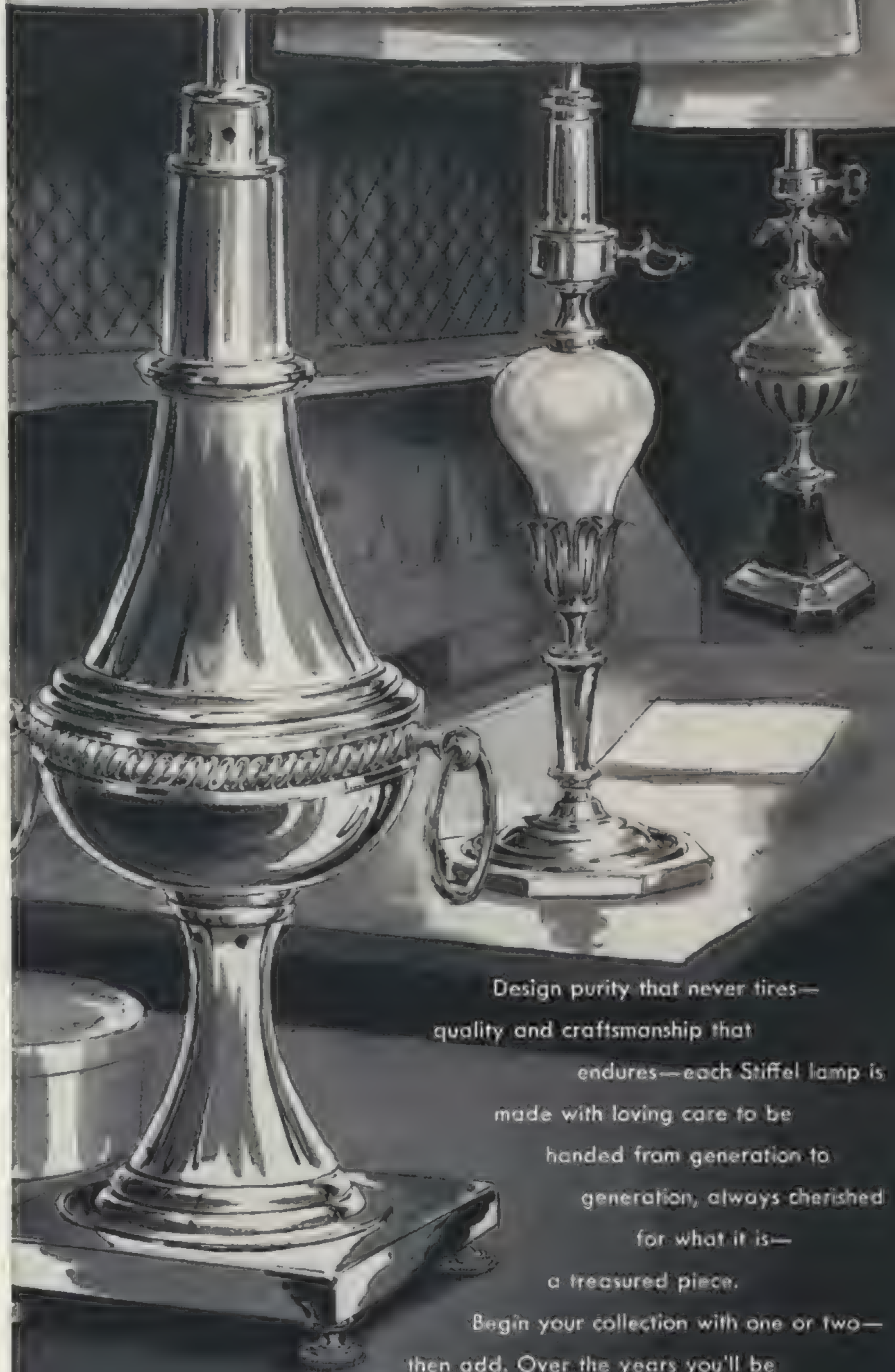
PRUNE* SOUFFLÉ For four

(Vanilla soufflé)
12 prunes soaked and pitted
½ cup sugar or more to taste
1 cup water
1-inch piece vanilla bean
1 slice lemon
¼ cup kirsch
½ cup toasted, slivered almonds

Soak the prunes and pit carefully. Steam with the sugar, water, lemon

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HOT DESSERTS

(Continued from page 183)

slice, and vanilla bean. When the prunes are cooked, cool them, then pour in the kirsch and let soak for an hour or two. Remove the vanilla bean and lemon slice. Make vanilla soufflé mixture, adding the almonds to it. Place the prunes in a buttered, sugared soufflé dish and top with the vanilla soufflé. Bake at 375° for 30 minutes. Five minutes before taking out, sprinkle with sugar, glaze and serve. (*Prunes may be replaced by brandied peaches; or pears poached in vanilla syrup and combined with a box of frozen raspberries and ¼ cup of kirsch.)

SOUFFLÉ FLAN TART (Vanilla soufflé)

8-inch pastry shell, partially baked
(can be made from a prepared mix or recipe below)
¾ cup of mixed fruit, brandied or rum flavoured, cut in small pieces (peaches, marrons, pineapple, pears)
¼ cup cognac or rum, sweetened and warmed

Bake the tart till set about 10 minutes at 400°. Make the vanilla soufflé mixture, adding the fruit to the egg yolks before folding in the egg whites. Pour into the tart and bake at 400° for 20 minutes. Place the tart dish on a silver tray. Pour warmed cognac or rum over the soufflé and light. Bring flaming to the table.

Soufflé Flan Pastry

1½ cups sifted flour
⅓ pound butter
1 teaspoon sugar
A pinch of salt
3 tablespoons ice water

Sift and measure the flour, resift with sugar, salt, and cut with the butter until the mixture looks like coarse corn meal. Add enough ice water to gather into a ball. Let the dough rest an hour. Roll out.

OMELETTE SOUFFLÉ For six

¾ cup sugar
6 egg yolks
8 egg whites, beaten stiff
1 teaspoon vanilla
3 tablespoons brandy or liqueur (Cointreau, anisette, apricot, kirsch)

Work sugar and yolks together till very light in colour, add vanilla and liqueur. Beat whites till stiff and fold them in. Butter an oval baking dish and sprinkle with sugar. Pour omelette into dish. Bake at 375° till puffed and golden. Sprinkle with sugar, glaze quickly under the broiler. Flambé with 2 ounces heated liqueur. If a fruit liqueur is chosen, add a little cognac or rum for a better flame.

DESSERT OMELETTE For three*

6 eggs
3 teaspoons sugar
A pinch of salt
¼ teaspoon lemon rind
3 teaspoons cream
4 tablespoons butter
Thick preserves—such as apricot, strawberry, or cherry—heated
¼ cup rum or kirsch or cognac

Beat eggs with sugar, salt, cream, lemon rind. Heat omelette pan to sizzling but not burning. Melt butter quickly and pour in the omelette. Stir with a fork. When eggs begin to set, shake pan to prevent sticking. Let set and lift corners of omelette so the liquid egg runs into the hot butter. Place about 3 tablespoons of preserves on omelette and roll it. Invert in a dish. Sprinkle with sugar and glaze quickly under the broiler. Pour heated liqueur over it and light. (*For six, make two omelettes, as a large amount of eggs is difficult to handle.)

STEAMED PUDDINGS

Fill a well-greased mould three-quarters full with the pudding mixture, then tie several layers of buttered wax paper over the top of the mould. Place in a pan of rapidly boiling water that reaches halfway up the mould, and keep the level of the water constant by adding more boiling water when some evaporates.

FRENCH BREAD PUDDING For eight

10 slices of white bread, crusts removed
1 quart milk, scalded with:
1 cup sugar, and with:
1-inch piece vanilla bean
4 whole eggs
4 egg whites
½ jar seeded raspberry jam*
2 tablespoons kirsch
Bread crumbs

Crumble the bread in the scalded, sweetened milk. Remove the vanilla pod but scrape the seeds into the milk. Strain to a purée, add the four whole eggs. Beat the whites till stiff and fold into the bread. Butter a deep baking dish, pour half the mixture in, and spread with seeded raspberry jam diluted with the kirsch. Then cover with the remaining half of the bread pudding. Sprinkle with buttered bread crumbs and place the dish to bake in a pan of hot water in a 375° oven. Serve with a custard sauce (see *Lemon Pudding*) flavoured with kirsch. (*The filling can also be applesauce flavoured with Calvados or applejack, and the same brandy used for the custard.)

(Continued on page 185)

HOT DESSERTS

(Continued from page 184)

LEMON* PUDDING

6 tablespoons butter
 ½ cup sugar
 6 tablespoons sifted flour
 1½ cups milk, scalded
 5 egg yolks
 5 egg whites
 ¼ cup sweet sherry
 1 lemon: juice and grated rind
 ¼ cup candied lemon peel, chopped

Cream the butter in a saucepan. Add the sugar and the flour, work till very smooth. Dilute with the milk. Bring to a boil, then keep cooking and stirring till it becomes stiff like a *chou* paste. Add the egg yolks little by little, working well into paste. Add lemon juice, the grated rind, the candied lemon peel, and sherry. Cool. Beat whites till very firm and fold in well. Butter a pudding mould thoroughly. Fill it three-quarters full with the mixture. Cover, or place waxed paper over the pudding and tie with string. Poach in a pan with boiling water halfway up the mould, and replenish water as it evaporates. Steam for about 1½ to 1¾ hours. Unmould and serve with lemon custard sauce (see recipe below).

*This pudding is a basic one and may be flavoured with oranges or with highly-flavoured liqueurs, such as curaçao or anisette. It may also have ½ pound of pitted, chopped dates added to it instead of lemon flavouring. A little *crème de cacao* might replace the sherry in both the pudding and sauce. Or the pudding could be flavoured with vanilla and served with a hot strawberry sauce made by heating frozen sliced strawberries with kirsch or brandy.

Lemon Custard Sauce

2 cups milk, scalded
 4 egg yolks
 6 tablespoons sugar

2 tablespoons sherry
 ½ teaspoon grated lemon rind

Scald the milk. Work the sugar and yolks till light in colour. Add the scalded milk. Cook over hot water till mixture lightly coats the spoon. Add lemon rind and sherry. Cool and serve.

APPLE CUSTARD CHARLOTTE For eight

1 package ladyfingers
 2 jars Applberry sauce (strawberry flavour)
 ¼ cup kirsch
 ¼ cup anisette
 ½ cup sugar
 4 eggs
 2 egg yolks
 2 cups milk
 1 teaspoon vanilla

Soak the ladyfingers in the combined liqueurs. In an oven-to-table dish, arrange layers of separated ladyfingers and layers of Applberry sauce also flavoured with kirsch. Make a custard of the sugar, milk, beaten whole eggs, egg yolks, and vanilla. Pour the custard over the ladyfingers and Applberry sauce. Place the dish in a pan of hot water and bake in a 375° oven till set. Serve warm.

CHOCOLATE RICE PUDDING For four

1 4½-ounce package Duncan Hines instant rice pudding
 2 ounces sweet chocolate
 2 tablespoons cream
 2 egg whites
 1 tablespoon rum

Prepare pudding according to directions on package. Add chocolate melted with cream. Add rum. Beat egg whites till they are firm but not stiff, and combine. Pour the whole into a buttered baking dish, and bake at 375° about 25 minutes. Serve with a chocolate sauce.

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T. H. WHITE

(Continued from page 151)

which came Mordred, the instrument of Arthur's destruction in logical, inexorable retribution for the sins of incest and adultery. *The Ill-Made Knight* is the story of Lancelot and Guenever, a fascinating post-Freudian interpretation of one of the world's great romantic heroes as a man with an ugly face, a magnanimous man afraid of the cruelty in his nature who "consistently tries to be decent," a man tormented by his passion for God and the conflict of his emotions, loyalties, and iron moral code. And *The Candle in the Wind*, in some ways, I think, the strangest and finest of them all, deals with the disintegration of the Table, the end of Arthur's plan, and, in a wonderful, terrible, and yet serene last chapter, with the old King's agony in an attempt to think out for the last time the purpose and pattern of his life's work, and of life itself.

* * *

To analyze what White has done in *The Once and Future King* seems almost impertinent, since the strands in the book are so beautifully woven together and the complete pattern so gradually and delicately revealed. The tone of voice changes and darkens slowly, so that what begins—or can be taken—as a fresh and vigorous children's book ends as a very complex and adult book indeed. The whole thing has high purpose and heroic scale. To begin with, he is writing inside one of the oldest English literary traditions and has made of it something contemporary with our way of thinking, of its own time, and yet timeless all at once. This is in itself extraordinary and magical, but White is also capable of revealing the class structure of mediaeval England through speech idiosyncrasies and social customs and traditions of today. He also telescopes the entire rise, flower, and decline of the Middle Ages, so cunningly that you barely notice the centuries flashing by, within the span of Arthur's life—there are some big, dazzling set-pieces of background-painting on the Ages that White will not accept as Dark, riotously, exuberantly done, crammed with a prodigality of the most strange, rare, and precise detail, and written as though from firsthand immediate experience. This is not costume-fiction; it is writing about life.

T. H. White has the sort of historical imagination that allows him to hang up his coat and hat in the past and make himself at home, which is just where he is. He also has the gift of empathy to a weird and sometimes unnerving degree, and *The Once and Future King* is a book in which you can find out what it is like to be an owl, a badger, an ant, a fish, a hawk, or a wild goose. (White's passionate feeling for animals and birds is such that it is not surprising that one of the most moving episodes in the whole book, though no more than a tiny incident, is the death of a boarhound—a small stern tragedy in a paragraph.) Most of the theories, the enthusiasms, quests, and pure knowledge in the other books can be found worked into the fabric of *The Once and Future King*. I think that part of the big design is to examine possible ways of establishing and maintaining good and true relationships between person and person, nation and nation, ruler and subject, child and adult, teacher and pupil, man and beast. There is a strong feeling for hierarchy in the book, and for a society built on mutual responsibility. There is a belief in respect and kindness towards humanity—White's simplest and most broadly comic characters are never without dignity, and he is so sensible of the mystery of human personality that he retreats quite deliberately from a total explanation of the conflicts and contradictions in Lancelot.

It is a book which examines various patterns of power and government, and reiterates White's theory—it crops up in other books of his—that war is practised by very few species, of which Man is one, and is caused by the establishing of artificial territorial boundaries. Arthur's plan, under the oblique instruction of Merlyn, is to substitute Right for Might (which still involved, but canalized, fighting) and finally to attempt to make Justice take over.

Most importantly, I think, the book is about adult, fallible, average sinful people who are trying to do good rather than evil. This is astonishing stuff in our time of the anti-hero and the novel of envy, greed, and anger. Mordred is envious and greedy and angry, but White's main concern is with the struggle to act accord-

ing to the demands of courage, honour, generosity, honesty, faith, love, loyalty, and friendship. (He is sometimes provoked into observing crossly that he is aware these are old-fashioned ideas, and points out sternly that Arthur, Lancelot, and Guenever were bound by a deeply felt convention of behaviour that had nothing to do with psychiatrists and divorce courts.) The fact that White believes in right and wrong, good and evil, and that it is proper to aspire towards the one rather than the other, added to the fact that he has enormous compassion for the frailties of humanity and knows that the battle will be long and fearful, added to the fact of his technical equipment and status as a spell-binder, makes him a very formidable writer indeed.

You do not read *The Once and Future King* purely for entertainment. Either you leave it alone after the first chapter, or it has you by the throat. Arthur's tragedy and triumph is yours and mine and the author's too. It is vast, noble and yet very human, complex and simple, cathartic and humbling. It has a dark side, like all the other books, and like them it contains doubt and despair. It is also, and often, brilliantly funny.

* * *

White's hero is the man who does the best he can to the limit of his ability and beyond. He is also a "maestro," a man who has studied something intensely and brought it to a pitch of perfection. Lancelot is such a one, so are White's army of experts who dedicate their lives, wits, and hearts to falconry, or armour, or the dangerous and ceremonial job of hunting wild boar in the proper manner. He admires skill, dexterity, courage, and intelligence. The greatest maestro is Merlyn, an endearing wizard liable to irritability and the odd fit of despair, who knows everything but is increasingly confused by his own personal time-scheme—he is living backwards and growing younger, which entangles his memory for facts and events. His passions are learning and teaching (teaching affords him alternating joy and rage), and his bearded person is both impressive and untidy. There is something of him, disordered and corrupted, in The Master, the terrifying master-scholar in the book of that name, and I boldly claim to recognize more than a little of T. H. White's dual nature in both.

"The best thing for being sad [says Merlyn to his pupil] is to learn something. That is the only thing that never fails. You may grow old and trembling in your anatomies, you may lie awake at night listening to the disorder of your veins, you may miss your only love, you may see the world about you devastated by evil lunatics, or know your honour trampled in the sewers of baser minds. There is only one thing for it then—to learn. Learn why the world wags and what wags it. That is the only thing which the mind can never exhaust, never alienate, never be tortured by, never fear or distrust, and never dream of regretting. Learning is the thing for you. Look at what a lot of things there are to learn—pure science, the only purity there is. You can learn astronomy in a lifetime, natural history in three, literature in six. And then, after you have exhausted a milliard lifetimes in biology and medicine and theory and criticism and geography and history and economics—why, you can start to make a cartwheel out of the appropriate wood, or spend fifty years learning to begin to learn to beat your adversary at fencing. After that you can start again on mathematics, until it is time to learn to plough."

In that passage, there can be no mistake about who is speaking.

T. H. White is a writer who has astonishingly preserved the power to see landscape and light, feel climate, find out how and why things work, and examine objects with the intensity and amazement we call childlike because most of us have lost it. There is an interesting passage, in a chapter on Guenever at twenty-two, where White is writing about what he calls the seventh sense, or knowledge of the world. Before this is learnt, he writes:

"there was a time when each of us stood naked before the world, confronting life as a serious problem with which we were intimately and passionately concerned. There was a time when it was of vital interest to us to find out whether there was a God or not. . . . Further back, there were times when we wondered with all our souls what the world was, what love was, what we were ourselves. All these problems and feelings fade away when we get the seventh sense."

T. H. White is a pre-seventh-sense writer.

The last quotation I want to
(Continued on page 196)



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HOW TO BUY A FUR COAT

(Continued from page 157)

would probably include some fur-lined furs—generally a smooth, flat fur lined with a soft, bushy one, sometimes made so that either side can be worn outermost. (The leopard-and-black-mink coat on page 156 is a superb example.)

This year, you'd probably see country coats in long-haired furs like snow leopard, wolf, lynx, guanaco; perhaps one or two in white Italian lamb. There'd be country and city coats, and *fauve* little jackets, in all the spotted furs—leopard, cheetah, ocelot, new South American wildcat. You'd see beautiful, elegant town coats of broadtail, sealskin, Southwest African lamb, dark velvety-brown nutria. There might be a full-length evening coat of white or Norwegian blue fox; a magnificent broadtail coat for evening, possibly lined with sable or chinchilla; delicious evening jackets of sable, chinchilla, ermine. There might even be an evening jacket of leopard, lined with white satin.

And you'd see the all-important minks, in many lengths and shapings—the skins worked vertically or horizontally, with different treatments of collar and sleeve—and in various shades, from the very dark ranch mink through the lighter, lovely Emba mutations to the pales, which include a pearly blondness, "Tourmaline," or, newest, "Aeolian."

Let's suppose, for the purpose of argument, that you finally decide on a mink coat—and really not too much argument is needed. For this is a fur that can be worn for day or evening, in city or country, in an opera box or at a football game; a mink coat is actually a sort of one-coat fur wardrobe. Bought from a reputable establishment, in a beautifully classic, undatable shape, and properly cared for, it can be expected to give ten years of joyful service.

Now comes the question of what particular mutation, or shading of the mink skins, is most becoming to you. Your husband may have some views on this, and the furrier will also be most helpful. Through years of experience, people who work with fur learn a great deal about the relationship between the colours of furs, and the colourings of the women who wear them (in mink, the very pale mutations are recommended only for blondes with fair complexions).

All mutations are natural, the triumphant result of the science of genetics applied to mink-breeding. The only shading that has so far eluded the geneticists is pure black; any black mink is dyed.

If your coat is being made to order, once everything is decided—the model, the length, the colour of the skins, the kind and colour of lining—you're ready for the first fitting in canvas. This is a careful business, and it will be followed by a second, even more painstaking fitting of the canvas in a few days. From the time of the first fitting, you should allow four weeks for the final delivery of a full-length mink coat. Stifle the impulse to say, "Please hurry it all you can;" forget about the party only three weeks off when you'd like to wear it. It takes four weeks, give or take a day or two, to make a mink coat perfectly, and if there are any shortcuts or speed-ups that can be taken, a first-rate fur establishment won't want to take them; you will only distress them by asking. Two things are at stake which make short-cutting out of the question—your investment of money, which may or may not be replaceable, and their reputation, which isn't.

If you want to know what actually goes on during those four weeks, you might like to visit the workroom—if you showed any desire to visit it, you'd probably be encouraged to do so. We did, and were. Once there, we were conscious of a large, well-lighted room full of tables of different sizes, at which people were working—all of them, apparently, doing different things. Some were standing, some sitting; some had small sewing-machines on their tables, others did not; there wasn't the slightest feeling of a production-line. The workers, predominantly men with a sprinkling of women, all wore clean dusters of beige cotton. The air was cool, almost crisp, and absolutely scentless; the atmosphere one of steady, but calm and ordered activity. From somewhere overhead came a soothing burble of piped-in music. There was no steam, no hissing or clanking, no rushing about; the sewing machines had a quiet, muted whirr. The people working here are highly-skilled, highly-paid artisans, many of them originally from Europe, all of them

(Continued on page 190)



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HOW TO BUY A FUR COAT

(Continued from page 188)

with many years' experience in performing the particular operation they do.

Most of the tables seemed to be covered with clean brown paper, and on this the furs were arranged, generally with the hair side down and the skin side up. The skin side itself, already dressed before it reaches this room, looks like very soft, clean chamois.

Our tour of the workroom started at a long counter at the left-hand side, which is where your fur coat also starts. Here the canvas or muslin pattern that was fitted to you is carefully copied in paper, and on this the position of every skin, even the desired striping, is marked by a number. Selecting and matching the skins to be used takes three days; they are matched not only by colour, but by height of hair. Since female mink skins are lighter than male ones, more of the females will probably be used in the sleeves, more of the males in the heavier, free-swinging parts of the coat, such as the back.

The skins are now prepared for cutting, with each skin numbered according to the exact length, width, and place it is to be in the finished coat; the curve of the collar sections, the setting of the sleeves, everything is mapped out in advance. These calculations are so precise that they must be done according to strict mathematical formulas.

Watching all this, as we talked to the workroom supervisor, we reached out a hand to stroke one of the silky brown skins (it happened to be right side up at the moment). "No," he said kindly, "don't stroke it that way, with the hair; stroke it the wrong way, against the hair. The heat of your hand, and the small amount of moisture that's always on it, can actually singe the fur." We hastily withdrew our hand, which had suddenly taken on the sinister aspect of a red-hot poker.

After the mapping process comes the "letting-out" of the individual skins, again exactly calculated according to the final shape and place of each one in the finished coat. With an incredibly sharp, razor-like tool, a predetermined number of diagonal slashes are made in the skin from the back, in a sort of a herringbone pattern. The slashes are then separated and the tiny strips sewed to-

gether again; in 22 inches of fur, there may be as many as 80 seams. The purpose of letting-out is not only to lengthen the skin, which it does, but to "roll" and shape it—the skin becomes softer, more malleable, easier to work with. It's also an important factor in the weight of the finished coat, which, if none of the skins were let out, would probably be uncomfortably heavy. The letting-out process takes from nine to ten days. Once it is completed, the skins can be sewed together, and the different sections of the coat begin to take shape.

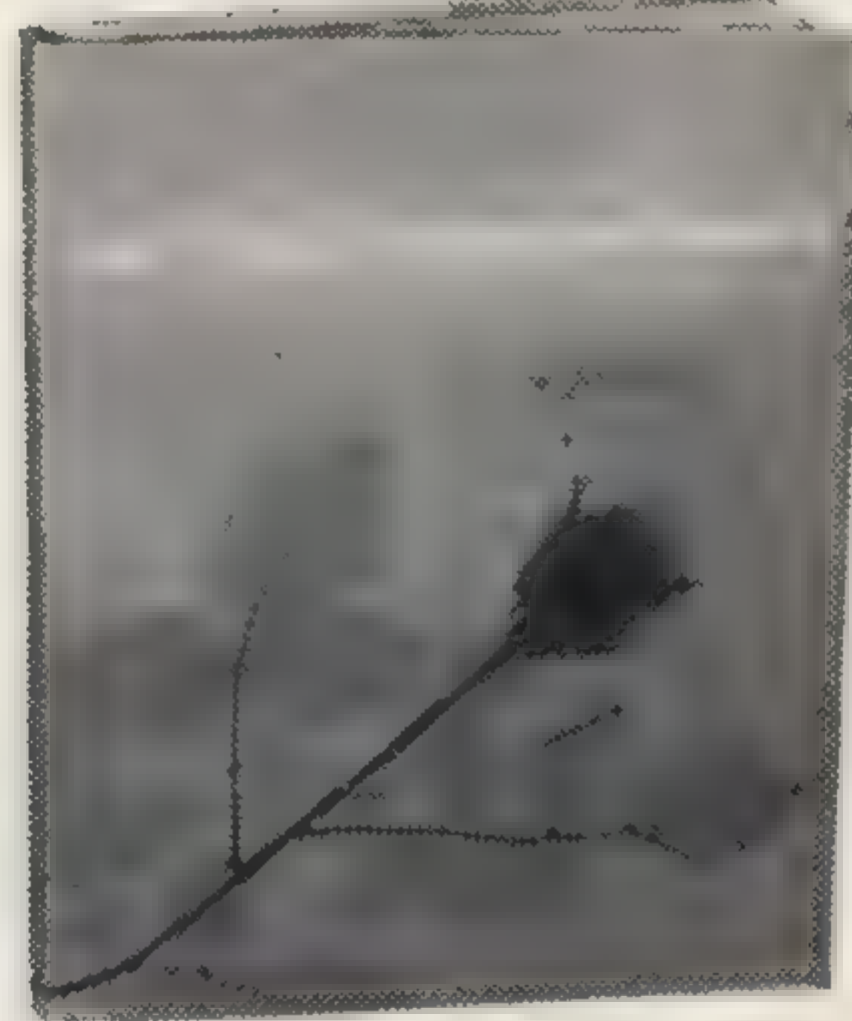
All this time, the coat has been moving slowly from the extreme left-hand side of the room, where the matching of the skins was done, towards a table at the centre, where it now arrives. At this table stands the "nailer," in this case a woman; before her on the table is another exact tracing of your coat pattern, on brown kraft paper. Over this she puts the sewn-together sections of your coat, which she then proceeds to "nail" to the pattern, using up to 4,000 pins. The original pattern is put over it again, and any excess is trimmed off. This is only a fragmentary description of this fearfully meticulous process, which is called "squaring," and which corresponds roughly to a half-finished house being set over the original blueprints (if such a thing were possible) to be sure it corresponds in every detail.

All through the interior of your coat, light but sturdy tapes have been sewed, running laterally as well as vertically, to take all possible strain off the skins and the seaming between them. This is called, logically enough, taping. A backing of China silk may be added to a mink coat (it is always added to the thinner, flatter furs such as broadtail), before the final step of adding the lining. At some point along the way, the furs are moistened, then ironed with a cool steam iron carefully muffled in heavy paper, then tenderly combed with a tiny comb till every hair stands up silkily.

By now, it's way over, not in right field, but on the right-hand side of the workroom, where the backings and linings are sewed by women using astonishingly fine needles. There is another, last inspection by the designer (who has

(Continued on page 191)

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HOW TO BUY A FUR COAT

(Continued from page 190)

already visited the workroom many times to inspect your coat in its progress through the various stages and processes). Then—into the box with the tissue paper, and that's it. Next stop: your house.

We've deliberately refrained thus far from any discussion of price, because it's almost impossible to give even an approximate price range into which your coat might fall. The *number* of skins used is one of the controlling factors—in other words, the length, size, shape of your coat; whether it's long or short, narrow or full, whether the sleeves are loose or fitted, even wheth-

er the collar is wide or narrow.

Then, the *kind* of skins is enormously important—whether they're of the first quality, the "top lot," or something slightly (perhaps, to the layman, imperceptibly) less fine. Workmanship is obviously a tremendous factor—the supervisor of a fur workroom makes (and earns, too) a salary many successful executives might envy.

About all that is safe to say is that a mink coat will, and should, cost you several thousand dollars. And if you should feel like giving it a small, admiring pat when it arrives, remember to rub it the wrong way.

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Israel without splendours

BY DAN JACOBSON

EDITOR'S NOTE: *Dan Jacobson, a thirty-year-old writer who was born in South Africa, worked for a year as a labourer on an Israeli agricultural settlement. He has also spent some time in America (substance for a book of nonfiction), written four novels and a number of short stories of which the most recent collection was The Zulu and the Zeide, a strong, vividly emotional volume published here last summer by Atlantic-Little, Brown. Mr. Jacobson lives now in London with his wife and three young sons.*

By now there is a well-established tradition of travel writing for tourists, or potential tourists. One describes all that is prettiest and most poetic in the country being written about: one dwells on the splendours of such and such a building, the gay charm of the place, the idleness of the beaches, the delight of the bottle of hock enjoyed in that wonderful unknown little restaurant so happily stumbled upon.

One assures the reader that in the country written about he will find a corner where the twentieth century has never penetrated (though one always adds that the hotels are fitted with all modern conveniences); one promises him that he will be taken out of himself, that he will forget all his everyday cares, that this modern world of vexation and anxiety will—for a few bewitched, enchanted days—fall away from him. And so on.

This is a tradition I do not intend to follow in writing about Israel. If you are really looking for escape and spiritual idleness, I would suggest that you stay away from Israel. You won't find them there. Nor will you find any great architectural splendours (the cities are really rather ugly); and the food is nothing to become poetic about. And when in Israel you feel upon you the pressure of the past, it isn't a remoteness or picturesqueness that you feel, but a real pressure, an urgency which is at

once stirring and saddening, and which owes far more to the country itself than to any of the antiquities it contains. There is a greater solemnity, I have often felt, in the hills around Nazareth than there is in Nazareth itself; and what is true of Nazareth is true too of Jerusalem, of Safad, of Beersheba and the plains around it.

About this country there is little that is easy and comforting and much that is hard, harsh, resisting change and yet accepting it, for it has seen so many changes already. And that is why, when we think of the past in Jerusalem, or Tiberias, in the hills of the Galilee or the Vale of Esdraelon or the desert of the south, we are forced to think of what we are today; of what we have done with the faiths and the angers that have come to us from these hills and plains, from these stones, under a sky which for most of the year is so blue and so clear that it seems to point directly at us.

Israel shows us both our beginnings and our ends; and every end, it reminds us, is a beginning again. Almost every green field we see, every orchard, every road thrust into the hills, every settlement, is new, an emergence of life in an ancient site.

Israel falls naturally into three—no, four—no, five—no, I don't know how many parts Israel falls naturally into. Certainly there is the coastal plain, with its orange groves and beaches: that is one part. Then there are the hills of Judaea and the corridor to Jerusalem: that is another part. Jerusalem, surely, can claim to be a part on its own: a city of stone built upon stony hills, at once the most peaceful and the most disturbing of the cities of Israel.

The air is clear in Jerusalem, the city is so high up; the stone of the buildings blends so well with the stone of the hills that one hardly knows where the city begins or ends. Yellow, brown, pink—all the colours are pale,

and hills go away in every direction, until far beyond the Old City there is a blue rift in the earth where the Jordan makes its way to the Dead Sea; and beyond that blue rift there is a last band of yellow, where the earth meets the sky.

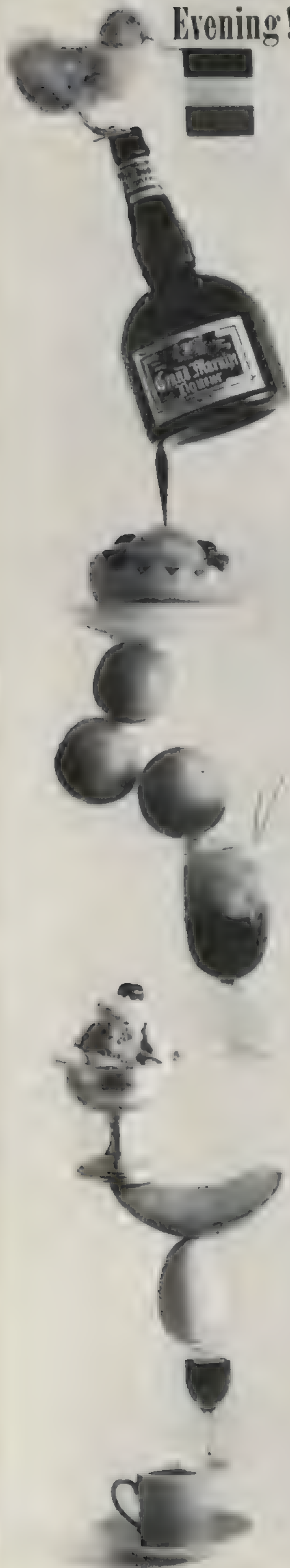
Then one's eye swings back, over the ramparts of the Old City, over the close hill-hugging sprawl of the New City, over the campus of the new university, and Mount Herzl, to the empty hills, hills, hills again, each banded faintly, transversely, with the markings of the shattered terraces that once supported fruit and wheat, but now carry only rock and parched brown grass in October, a tender green grass and a profusion of flowers in the spring. Certainly, Jerusalem and its environs is a part on its own, with its pellucid calm and its profound ancient unease—older by far than its present division.

Then there is the Galilee. How many parts has the Galilee? Hills again; and the flat green carpet of the *Emek* between the hills; Mount Tabor with a monastery at its highest point; ancient Safad straggling up and down a hill so steep that one imagines the flat roofs of the houses to be a flight of irregular steps a giant could walk on; Nazareth wide and dusty, much bigger than one had somehow thought it to be.

The Sea of Galilee is held in the cup of the stony hills; even in October, when the days are cooler and the rain is not far off, one cannot believe in the precise, clear glint of the water, its colour is so sharp, unlike the evasive blue-grey and pallid browns which are around it. But the lake is no more a mirage than the great bulk and snow cone of Mount Hermon, in Syria, looking over the Huleh Valley—Israel's last finger to the north.

And so back to the coastal plain, and to the desert of the south, which has become one of the most popular of holiday centres in Israel, with Israel's harshest
(Continued on page 193)

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ISRAEL WITHOUT SPLENDOURS

(Continued from page 192)

and most spectacular landscapes, its greatest antiquities, the source of the country's deepest pride—both for what it is and for what they are going to make of it.

But about the south, alas. I can not write at firsthand for I have never really been there: I was too busy elsewhere on my recent visit, and when I lived in Israel ten years ago, one could go no farther south than Beersheba. Ten years ago, Beersheba was a kind of frontier town, and every other man one saw was carrying a gun; now the frontier has been pushed far south, and tourists go safely, in their busloads, through lunar landscapes to the Dead Sea, to view the ruins of King Solomon's copper mines (which are being worked again), and the great fortress of Masada, where a last suicidal stand was made against the Romans nearly two thousand years ago; the tourists bathe all the year round in the waters off Eilat.

So much—though all too little—about the country; now what of the people? Really it is still too early, I suppose, to talk about "the typical Israeli," when the country is still such a melting-pot, when one is likely to see side by side in the streets demure young misses who do their shopping in Paris, and black-clothed old women from the East, Yemenites, Indians, Russians, Abyssinians, portly Germans. . . . One can not catalogue the types: there are simply too many of them. Only a world atlas could give you the full catalogue. Nevertheless, in spite of the newness and variety of so many of the country's inhabitants, already an Israeli type *has* emerged, and it is a type of the greatest interest, one that it is rewarding to get to know.

The young Israeli is stocky, sunburned, hardy; he is casual in his dress and offhand in his manners; he manages at the same time to be aggressive and shy, both curious about and distant towards strangers. He is very much conscious of himself as a pioneer, even though he might work in an office and spend his free time with his friends in some pavement café or another; but in fact, before coming to his office job and the pavement café, he probably has spent some time working on the land, and has certainly seen strenuous service in the army.

And there is one characteristic that both the older and young-

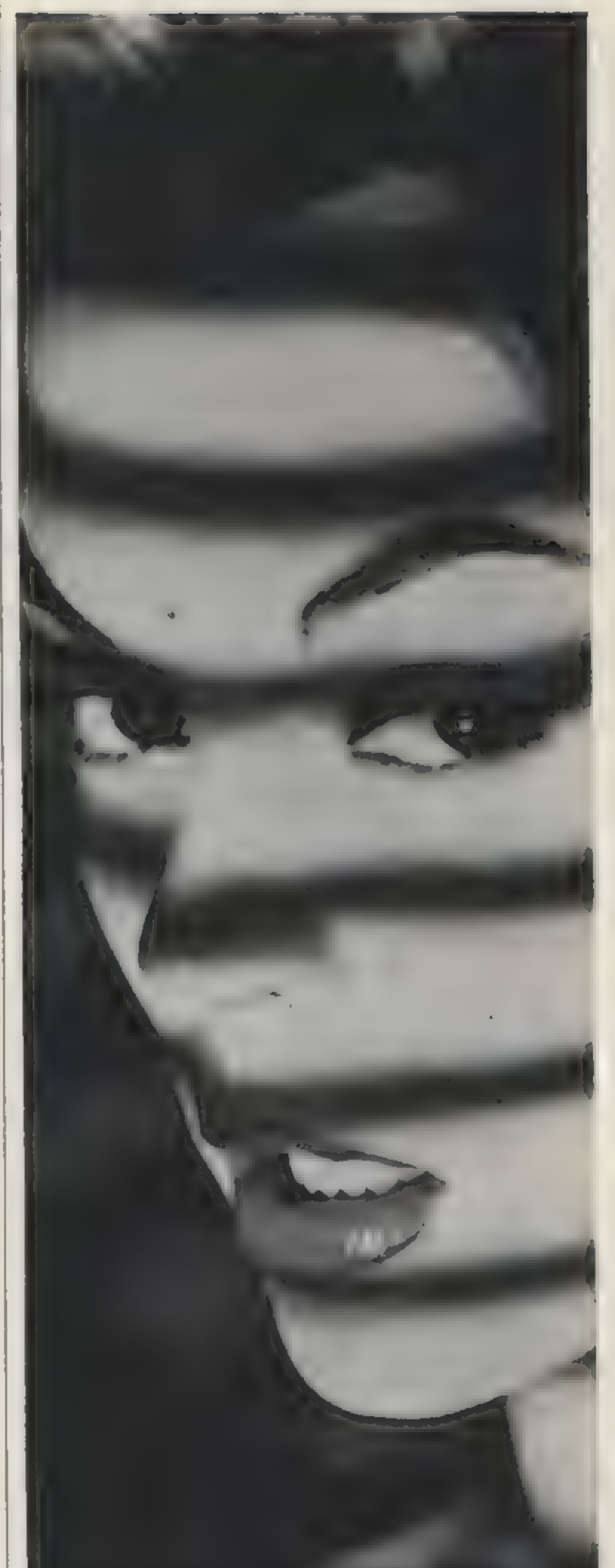
er generations in Israel share, and it is a fortunate one for the visitor. They respond with the greatest and most tireless generosity to any claim which you are able to make upon them personally, as individuals. It is for this reason that I urge any intending visitor to Israel to get hold of as many names of people there as he possibly can; and, once he is there, to use them.

I can assure the visitor that he will be surprised and abashed at the warmth of response he will probably get from people upon whom he has no claim other than the fact that he has come to them: he will be looked after, he will be fed, he will be offered accommodation, he will be taken around, he will even be passed on informally from one family to another in another part of the country.

There is certainly no better way of getting to know the country and the people in it than through being invited into the homes of the people who live there; and Israel is the one country where this can very easily happen to the tourist, who in other countries is so often never anything but a tourist, an outsider, an onlooker, shut off entirely from the day to day life of the place he is visiting.

For those who have no friends in Israel, or even friends of friends, I would suggest that use be made of the Israel Tourist Offices, who run a program called "Meet the Israeli"—which sounds rather forbidding, but in fact is not. It is simply a way of bringing people together and leaving Israeli informality and hospitality to do the rest. And for those who are young, adventurous, and stony-broke, it is worth remembering that anyone can go to any of Israel's collective settlements and live there as a visitor for as long as he or she likes, without making any payment other than one's work—and without receiving any, other than the same food and accommodation enjoyed by the members of the settlement.

Israel demands of the visitor that he be alert, imaginative, and unconventional—ready to talk and ready to listen, ready to go as widely as possible about the country, and ready too to sit still and be still within himself. Then he will be rewarded plentifully by the country and its people; then his first visit will quite probably not be his last.

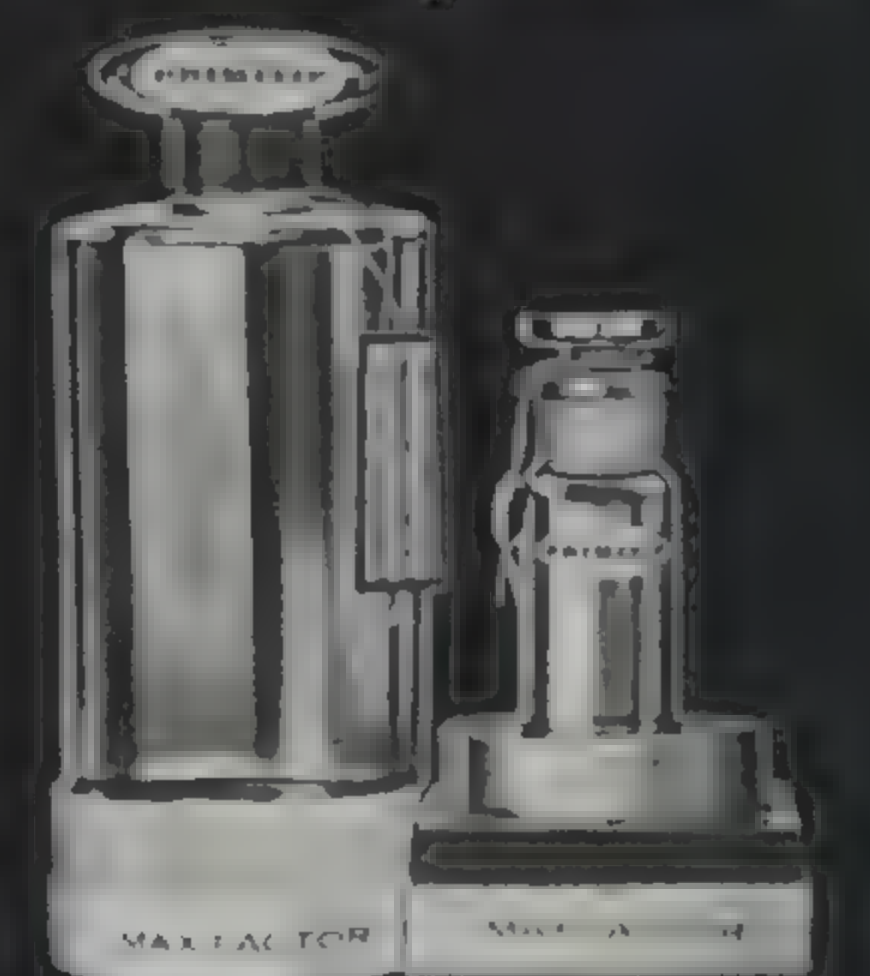


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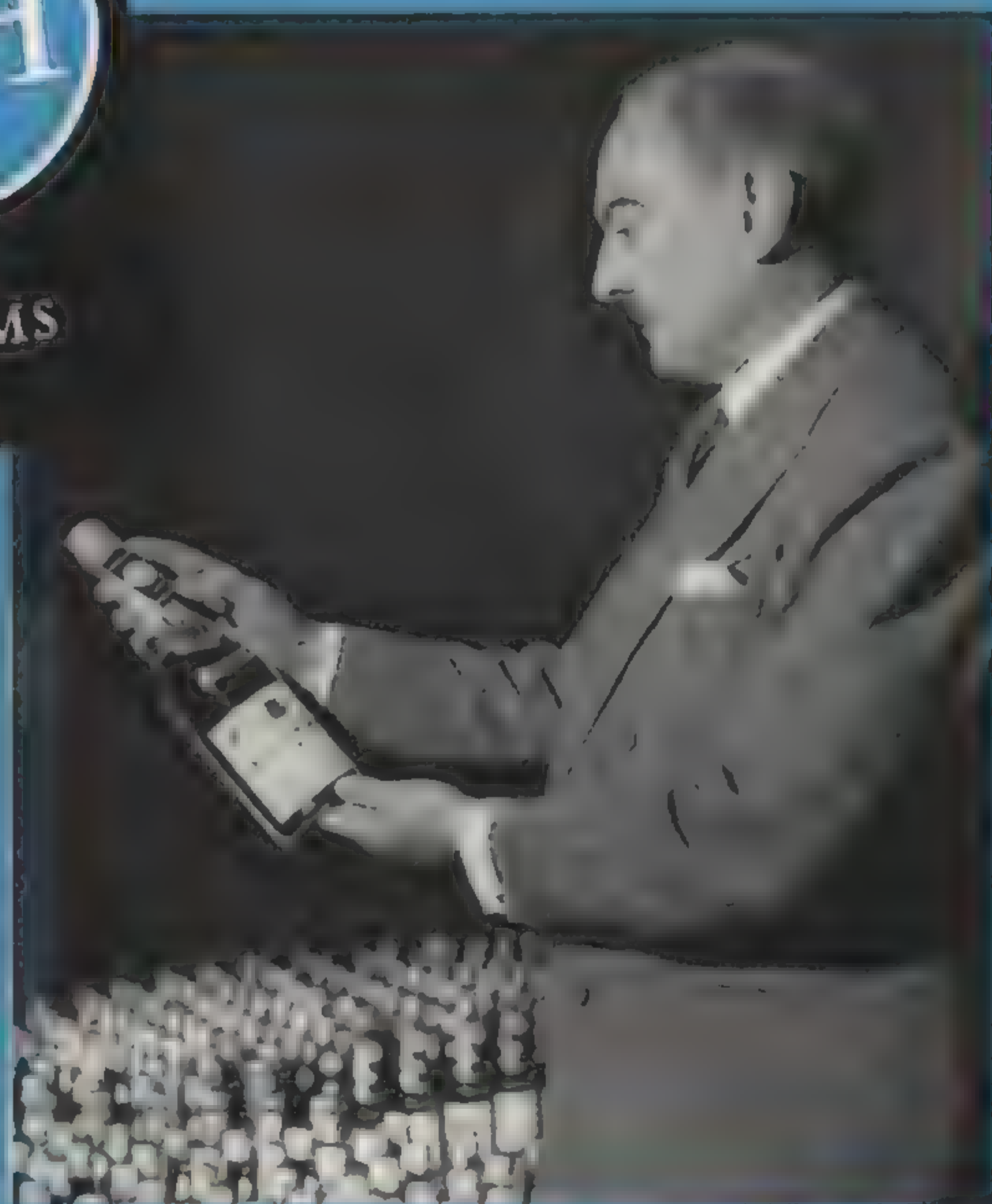
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Calabrian journey

BY LANFRANCO RASPONI

The keynote of Calabria, the sparkling toe of the Italian boot, is drama—the drama of theatrically set, deserted beaches, old castles backed by mat-finished green mountains, lonely palaces inhabited by goats and sheep, and, always, the past still perfect in the present.

Narrow chains of mountains—the Aspromonte, Sila Piccola, Sila Grande, and Sila Greca—are sandwiched between the Tyrrhenian coast on the west and the Ionian coast on the east of this narrow strip of land which kicks at Sicily. Among the mountains—towns, castles, and palaces cling to cliff edges as though flung to earth by an angry, yet aesthetic, giant.

On the Tyrrhenian coast, shore of a thousand curves, there is an intricate succession of bays and gulfs interrupted by a splendour of mountains sweeping to the sea, their green sides a haze of flower perfumes.

The Ionian coast, on the other side of Calabria, is flatter, less green, but with light that has the inner radiance so essentially a part of the sky over Greece and the Greek islands. It was here that the Greeks settled, forming those famous colonies known as Magna Graecia (Greater Greece).

To travel through Calabria by automobile is to travel along fine roads, making a journey which, especially between April and November, is a never-ending riot of the red and white of oleanders; the pink, yellow, and white of charming towns; and the green and blood-red of mountains. This enchanted journey is also eased by comfortable, reasonably-priced hotels and motels.

A simple way to visit this unique region of Italy is to rent a car in Naples for a little over seven dollars a day plus gasoline. (Note: although bus and train

services are good, the trains do not meander inland and back to the coast, and so miss many of the most attractive sights.)

By starting from Naples in the morning, and winding leisurely over the Amalfi Drive, Paestum can be reached before lunch. There, the superb Greek temples can be visited before continuing to the fishing villages of Agropoli, Santa Maria di Castellabate, and Acciaroli. These villages are built in strategic positions of great beauty. All were fortified by the Spaniards, and castles and towers, standing on far-flung promontories, seem to emerge from the sea.

To break the journey, a night can be spent at Palinuro at the Hotel Santa Caterina where the food is superb and the morning offers the fascinating prospect of exploring grottoes by boat.

Calabria proper starts at Maratea, and it would be difficult for a region to present visitors with a more enticing and spectacular calling card. The town rests among emerald-green mountains, looking almost unreal. Not far off is the delightful Santavenere hotel, now attracting many northern Italians who never have been to Calabria before.

For the two hundred miles along the Tyrrhenian coast, from Maratea to Reggio Calabria, a spiralling road draped on cliff edges overhangs the sea. From this road, there is a series of views of wild, deserted beaches, shaded by pine, olive, and cypress trees. At the start of the road, a small inland detour brings one to Tortora and Aieta and their limestone palaces, Romanesque churches, and terraces that peer over a voluptuous valley.

Further into this deep south is the castle of Sangineto with its noble loggia and four
(Continued on page 195)

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CALABRIAN JOURNEY

(Continued from page 194)

magnificent turrets, with its lofty halls where sheep and goats now wander in and out.

Not far away, near the large town of Paola, is the sanctuary of Calabria's most important saint, Saint Francis of Paola, founder of an order in 1435 which still thrives. The elaborate convent, built in 1779 next to the church, has exquisite ornamentation in its lower part, and outrageously baroque additions on top.

Just an hour's drive from Paola over a superb road, running through an Alpine setting along the Passo della Crocetta, there is Cosenza, Calabria's most important city, which was being talked about even at the time of the Punic wars. This city, lying on red earth, wrapped in a green valley, played a star rôle in both the kingdoms of the Longobards and the Normans. Divided by the river Busento under which Alaric, King of the Visigoths, is buried, the city has an ancient and modern section.

There are three beautiful churches: San Domenico with its gorgeous golden seventeenth-century chapel and its great baroque wooden ceiling; the thirteenth-century cathedral with its magnificent tomb of Isabella of Aragon, wife of Philip III of France; and the church of St. Francis of Assisi with its attractive cloister. A climb away is a Norman castle, from which there is a dazzling view of the valley.

The drive on to San Giovanni in Fiore is along a road which caterpillars the gorges of the Sila mountains. These are beautiful, if less impressive than the Alps.

On the tortuous winding streets of the mountain village of San Giovanni, the women often sit in front of their houses weaving. Still in costume—huge black skirts, velvet bodices over embroidered blouses, and white headdresses over the classical coiffure parted in the middle with long curls framing the face—they are an unexpected and refreshing sight.

One of the greatest views in all Calabria is that from Fiumefreddo, a town poised on a tremendous rock surrounded by mellow mediaeval walls, only fifteen minutes from the main road.

Pizzo, on the Gulf of San Eufemia, a gay city in many shades of brilliant greys, is, for

several months of the year, southern Italy's leading tuna-fishing spot. Built on a well-protected bay, it has a famous fortress where Joachim Murat was executed at the order of the Bourbons in 1815 when he disembarked there to try to regain his lost throne of Naples.

But it is to Tropea that the prize must go for originality and charm among the Calabrian coastal towns. Lounging over a superb beach, it is built on a series of perfectly straight, even rocks covered with moss so intensely green it seems to have an inner radiance. The architectural unity of the town is reminiscent of some of the monasteries on Mount Athos, but the variety of windows and balconies give it a theatrical touch.

The beach, which runs triangularly around the town, is interrupted by a rocky promontory. And here, standing alone against the sea, is a black and white striped church.

The drive on to Nicotera is over a switchback of green hills and valleys and, after Gioia Tauro (where the night can be spent at the Jolly Hotel), the road meets the coast again.

In Calabria, cluttered with the unexpected, the breath-taking, the next beauty spot is Scilla, a delicate-looking town that seems to spring out of the exciting blue sea and from which the coast line of Sicily can clearly be seen.

Nearby, Reggio Calabria brings a touch of modernity. With Sicily just across the strait, it is now a commercial centre again, although it was almost completely destroyed by earthquake in 1908.

Rounding the point of Italy's toe to the Ionian coast, the land suddenly becomes very flat and the light vividly intense. After about one hundred kilometres, the mountains begin to appear again. On the Ionian side of Calabria, it is necessary to take a zigzagging route from coast to interior and back in order not to miss any of the sights.

For instance, there is Gerace, a majestic city perched like an eagle on a barren plateau. Legend has it the Locresi, who had to evacuate their town of Locri, below, were guided by a hawk to this location. This city has the largest church in all Calabria—

(Continued on page 196)



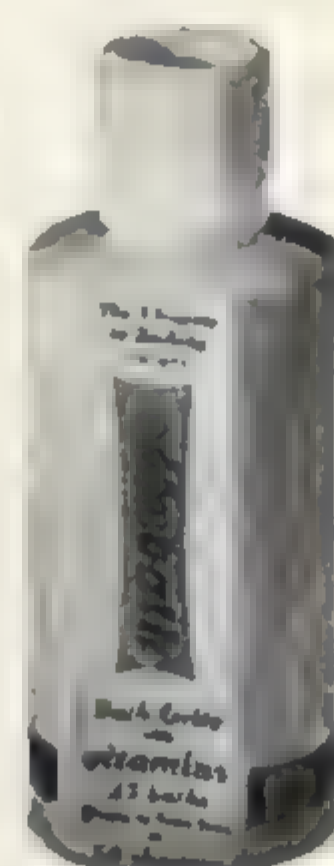
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CALABRIAN JOURNEY

(Continued from page 195)

the cathedral, consecrated in 1045, magnificent in its monumental simplicity and harmony of proportions.

While Gerace is a symphony of mellow golds and whites, Stilo, inland again, is a delicate study in many variations of beige. Beige is the colour of the valley from which this town emerges. Its many churches and palaces are beige stone and its curiously slanting roofs are also beige. The glory of Stilo is the Cattolica, the tiny Byzantine church considered by experts the most perfect of its kind.

Catanzaro is, with Reggio Calabria and Cosenza, one of the three most important cities in Calabria, but little remains of its distinguished heritage. It is, however, a comfortable centre for excursions to the Albanian towns, and the Hotel Moderno is good.

To go to Crotona, on the Ionian coast, it is advisable to take the mountain road and visit Taverna, one of the most charming of the mountain villages, with its fine churches—all of them have paintings by Mattia Preti, who came from there, and was one of Italy's best seventeenth-century painters. Santa Severina, a white city dominating many valleys, with a stern, well-preserved castle and a Byzantine Baptistry that is in the same class as the Cattolica in Stilo, is also worth a visit.

Crotona seems the gayest and most thriving of the Calabrian cities, and was once the centre of Magna Graecia. At midnight, the streets of this happy city are

still swarming with cheerful crowds and it is tempting to linger on and join the fun. The Hotel Bologna is modest but clean, with an efficient director.

Round the slight bulge in Italy's toe lies Rossano, a sprawling city built on several levels of red granite. It is noted for the beauty of its classic-profiled women, and its two Byzantine churches—San Marco and Santa Panaghia—one built thrillingly over a deep ravine, and the other in a small, charming square. In the Arcivescovado is the oldest of the Greek miniature codices of the New Testament, the priceless Codex Rossanensis of the sixth century; its twelve miniatures are superb.

Passing through such villages as Vaccarizzo, San Giorgio degli Albanesi, and San Demetrio Corona is especially attractive on a Sunday when most of the population wear Albanian national costumes to the religious services. These villagers, descendants of Albanians who fled their country at the time of the Turkish invasion, still speak Albanian and are still Greek Orthodox.

Calabria proper ends at the magnificent columns of the Doric temple at Metaponto, one of the finest surviving Greek temples. It is a graceful exit from this region where the people, cut off for so many centuries by lack of communications with the rest of Italy, have remained sturdy and handsome, with all the qualities of those who have a high sense of their own traditions and dignity.

T. H. WHITE

(Continued from page 187)

make is oddly haunting, and characteristic of this strange, wise, fiercely independent, and undefeated witness for *homo sapiens* against *homo ferox*. It comes from *The Goshawk*, the book in which it is no surprise to find Shakespearean textual analysis alongside diagrams of the falconer's knot.

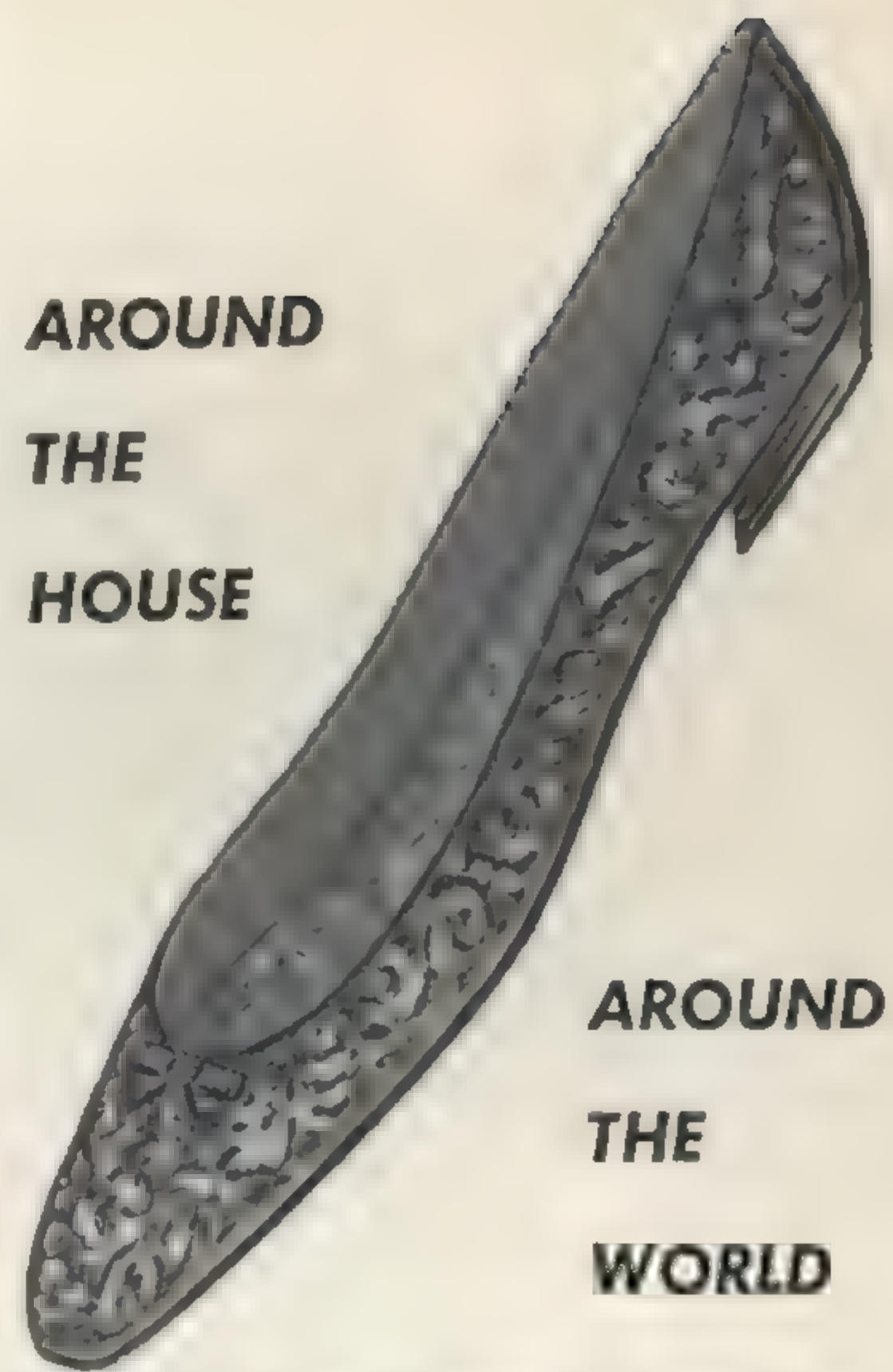
"The thing about being associated with a hawk is that one can not be slipshod about it. No hawk can be a pet. There is no sentimentality. In a way, it is the psychiatrist's art. One is matching one's mind against another mind with deadly reason and interest. One desires no transference of affection, de-

mands no ignoble homage or gratitude. It is a tonic for the less forthright savagery of the human heart.

"Did He who made the Lamb make thee? Well, yes, he did."

EDITOR'S NOTE: *Siriol Hugh Jones, a free-lance writer whose articles appear frequently in Punch and in the London Sunday Times, was formerly Feature Editor of British Vogue. This fascinated critique of T. H. White first appeared in The Times Literary Supplement of London on August 7, and is reprinted here with their permission.*

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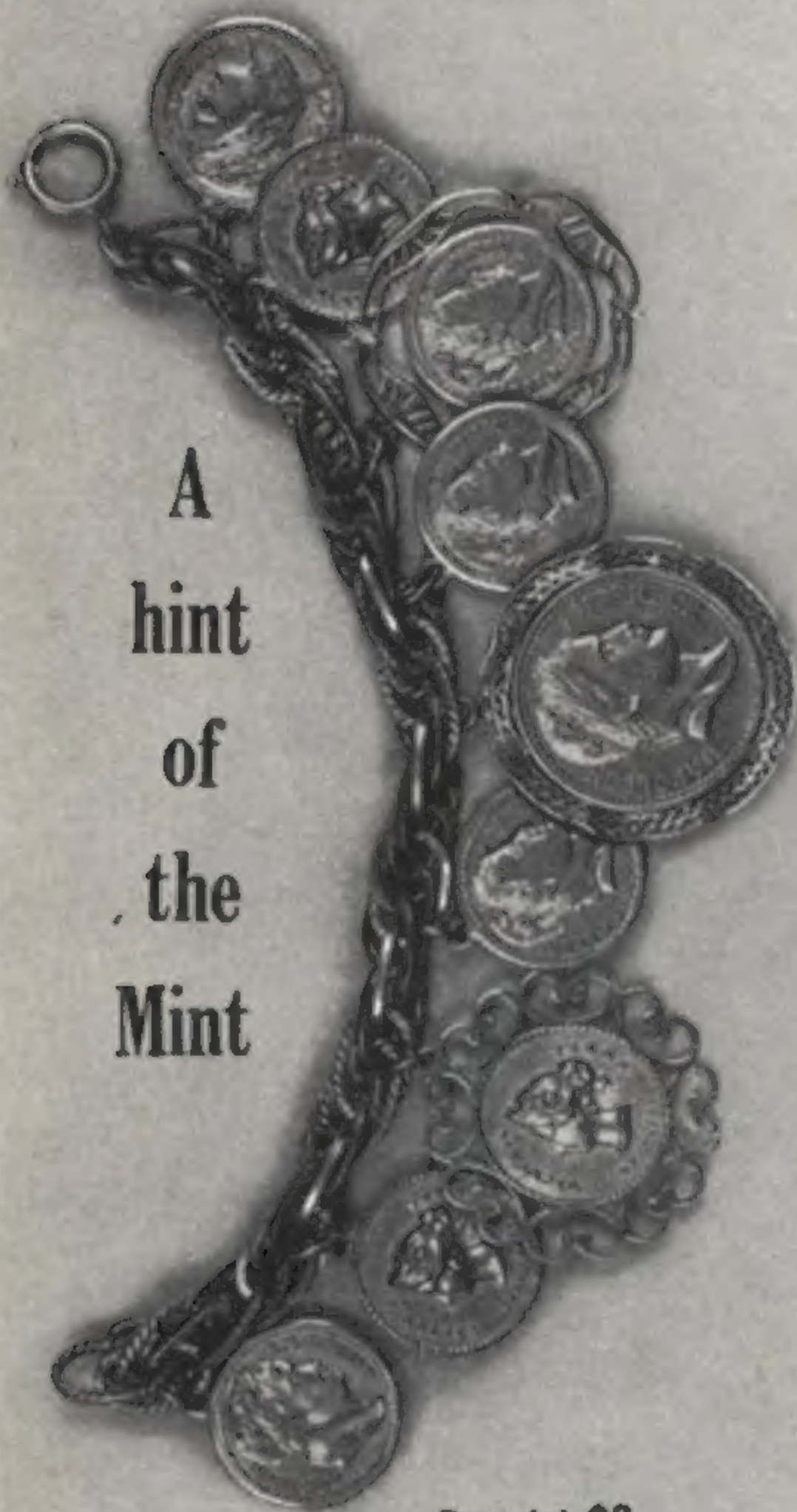
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THE PONY CLUBS: NEW U. S. PHENOMENON

(Continued from page 134)

tempt to create future fox hunters and bolster a sport that seemed to be threatened with rapid disappearance. (The English Pony Clubs exist as flourishing offshoots of the venerable British Horse Society.)

Col. Fair and his English counterpart, Col. the Hon. C. Guy Cubitt, D. S. O., T. D., have the same aim, as do leaders of all Pony Clubs, whether they are in South Africa, Australia, Cyprus, Aden, Canada, Denmark, Eire, Ethiopia, Germany, India, Jamaica, Kenya, Malta, New Zealand, or Southern Rhodesia (and they do exist in all those places). Their purpose is to teach riding and the care of horses; or, as formally stated in each charter, "to produce a thoroughly happy, comfortable horseman, riding cross-country with complete confidence and perfect balance on a pony equally happy and confident and free from pain and bewilderment."

An even further intent is suggested by one of England's great Pony Club enthusiasts, H. R. H. The Duke of Edinburgh, a former President of the British Horse Society. Writing the Foreword for the U.S. Pony Club's 1959 Annual Report, he said that children, while being instructed, would also have fun, and added, "No doubt the pony would also be entertained when his young rider hit the ground from time to time."

The Prince Philip Cup, which the Duke donated after he and the Queen had watched the Pony Club Finals in 1957, is the top trophy for English Pony Clubs. It is given for the Mounted Games Championship, a kind of gymkhana competition in which (as in all Pony Club events) training and horsemanship count. What makes the Prince Philip Cup exceptional is that the judges are expected to overlook whatever odd conformation the pony may have. This has proved a welcome stipulation, since many Pony Clubbers are—by the very nature of things—scratchily mounted. Although Pony Club members generally own their own ponies, this is not a requirement, and the same pony is sometimes shared by several Pony Club members, not necessarily of the same family.

An American trophy sim-

ilar to Prince Philip's has just been donated this year by two veteran fox hunters, Mr. and Mrs. Dean Bedford of Fallston, Maryland, to be competed for annually.

Each Pony Club has its own local meets and pint-size hunter trials throughout the year, and at these the prizes are likely to be a new halter, a pair of spurs, a dust-sheet, or a curry-comb. At the Orange County-Middleburg Pony Club Hunter Trials (shown on pages 134-135 of this issue), the Co-District Commissioners, Mrs. Paul Fout and Mrs. Henry Loomis, assisted by Mrs. C. Oliver Iselin and Newell Ward, M. F. H. of the Middleburg Hunt, have divided the forty-three young members into three groups. The Hilltoppers, cleared to jump as high as 1½ feet, are "children who can't yet hunt but won't stay home." Next come the Second Flyers (jumps not to exceed 2½ feet), who are "just starting to hunt but whose shorter experience limits them to a place in the rear (theoretically)." The most sophisticated group are the First Flyers, who "have hunted enough to stay with (not on top of) the Master," and who may take jumps of up to 3½ feet.

Most clubs try to stage an annual mock hunt, and those lucky enough to be in beagle country have several chances at riding to (beagle) hounds, hunting rabbit instead of fox, and decked out in ratcatcher instead of pink. But no matter what outfits the young riders wear, "horsemanship" is all that really counts.

Thorough examinations are held several times a year, at the Regional Rallies when neighbouring clubs compete, and at the annual National Rally. (This year's National was held in July at Nashville, Tennessee.) The Pony Club rider is placed in one of four categories from D to A, and he stands the chance of being downgraded, as well as upgraded. At the big Rallies there are no helpful parents or kind grooms around to help the rider; no matter what his age, he is on his own, and his pony's care is his own responsibility. The ancient art of mucking out a stall gets real recognition from Pony Club judges, and many a good rider has been frozen

(Continued on page 198)

The Rhythm Step Fashion Column



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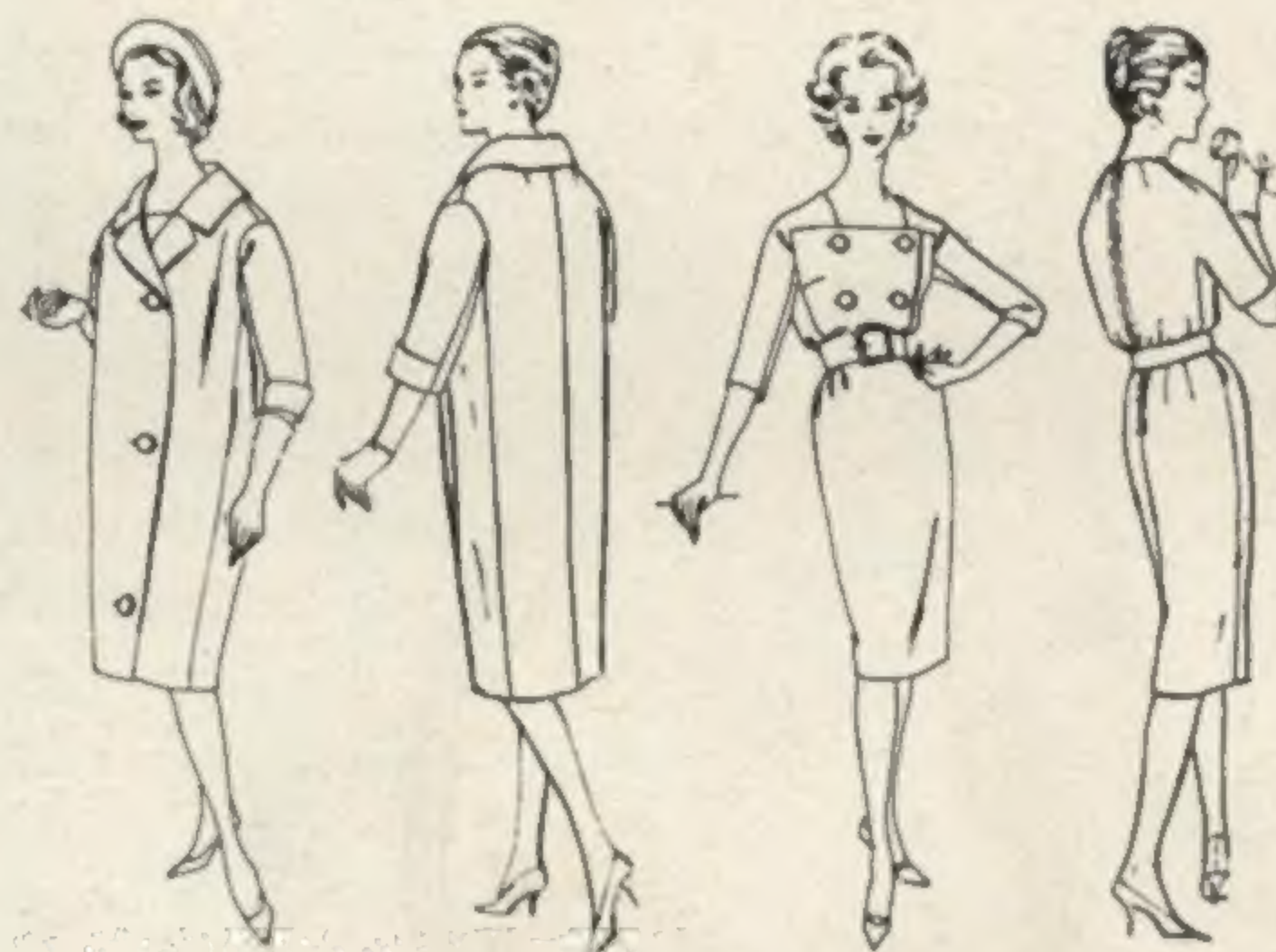
VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 170-171)



1460

Above: Suit designed by Lanvin Castillo, showing views of included blouse pattern. Vogue Pattern 1460, in sizes 10 to 18. For size 14, the jacket and skirt take $2\frac{5}{8}$ yards of 54" fabric without nap; the sleeveless blouse takes $1\frac{5}{8}$ yards of 35" fabric without nap. \$2.50.



1461

Above: Dress and full-length coat designed by Patou—this coat, not shown on page 171, but included in pattern. Vogue Pattern 1461, in sizes 12 to 20. For size 14, the dress requires $2\frac{1}{4}$ yards of 54" fabric; the coat takes 3 yards of 54" fabric; both without nap. \$3.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10c additional for each pattern ordered.

THE PONY CLUBS: NEW U. S. PHENOMENON

(Continued from page 197)

in C category just because he scrimshanks on stable management.

The standards of Pony Club horsemanship are so strict that there are only seven A riders in America. The next most exalted class, B riders, numbers only one hundred and seventeen, out of the field of about 3,500 members.

Through the Pony Clubs, these children get not only the excitement and activity of riding, but the early disciplines of form and

of healthy competition. There is also the companionship of a four-legged friend whose well-being is the child's own responsibility—and this knowledge that an actual living, breathing creature is dependent upon one builds a sense of self-reliance that may be more valuable than any knowledge of equitation. One of childhood's classic pictures, a child and a pony, takes on new meaning through the Pony Clubs.

—CANDACE ALIG VAN ALEN

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